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# NORTHERN ITALY.

# MONEY-TABLE.

(Comp. p. xi.)

*Approximate Equivalents.*

| Italian. | | American. | | English. | | | German. | | Austrian. | |
|---|---|---|---|---|---|---|---|---|---|---|
| *Lire.* | *Cent.* | *Doll.* | *Cts.* | *L.* | *S.* | *D.* | *Mk.* | *Pfg.* | *Fl.* | *Kr.* |
| — | 5 | — | 1 | — | — | $\frac{1}{2}$ | — | 4 | — | 2 |
| — | 25 | — | 5 | — | — | $2\frac{1}{2}$ | — | 20 | — | 10 |
| — | 50 | — | 10 | — | — | 5 | — | 40 | — | 20 |
| — | 75 | — | 15 | — | — | $7\frac{1}{4}$ | — | 60 | — | 30 |
| 1 | — | — | 20 | — | — | $9\frac{3}{4}$ | — | 80 | — | 40 |
| 2 | — | — | 40 | — | 1 | $7\frac{1}{4}$ | 1 | 60 | — | 80 |
| 3 | — | — | 60 | — | 2 | 5 | 2 | 40 | 1 | 20 |
| 4 | — | — | 80 | — | 3 | $2\frac{1}{2}$ | 3 | 20 | 1 | 60 |
| 5 | — | 1 | — | — | 4 | — | 4 | — | 2 | — |
| 6 | — | 1 | 20 | — | 4 | $9\frac{3}{4}$ | 4 | 80 | 2 | 40 |
| 7 | — | 1 | 40 | — | 5 | $7\frac{1}{2}$ | 5 | 60 | 2 | 80 |
| 8 | — | 1 | 60 | — | 6 | 5 | 6 | 40 | 3 | 20 |
| 9 | — | 1 | 80 | — | 7 | $2\frac{1}{2}$ | 7 | 20 | 3 | 60 |
| 10 | — | 2 | — | — | 8 | — | 8 | — | 4 | — |
| 11 | — | 2 | 20 | — | 8 | $9\frac{3}{4}$ | 8 | 80 | 4 | 40 |
| 12 | — | 2 | 40 | — | 9 | $7\frac{1}{2}$ | 9 | 60 | 4 | 80 |
| 13 | — | 2 | 60 | — | 10 | 5 | 10 | 40 | 5 | 20 |
| 14 | — | 2 | 80 | — | 11 | $2\frac{1}{2}$ | 11 | 20 | 5 | 60 |
| 15 | — | 3 | — | — | 12 | — | 12 | — | 6 | — |
| 16 | — | 3 | 20 | — | 12 | $9\frac{3}{4}$ | 12 | 80 | 6 | 40 |
| 17 | — | 3 | 40 | — | 13 | $7\frac{1}{2}$ | 13 | 60 | 6 | 80 |
| 18 | — | 3 | 60 | — | 14 | 5 | 14 | 40 | 7 | 20 |
| 19 | — | 3 | 80 | — | 15 | $2\frac{1}{2}$ | 15 | 20 | 7 | 60 |
| 20 | — | 4 | — | — | 16 | — | 16 | — | 8 | — |
| 25 | — | 5 | — | 1 | — | — | 20 | — | 10 | — |
| 100 | — | 20 | — | 4 | — | — | 80 | — | 40 | — |

DISTANCES. Since the consolidation of the Kingdom of Italy the French *mètre* system has been in use throughout the country, but the old Italian *miglio* (pl. *le miglia*) is still sometimes preferred to the new *kilomètre*. One kilomètre is equal to 0.62138, or nearly $^5/_8$ ths, of an English mile. The Tuscan miglio is equal to 1.65 kilomètre or 1 M. 44 yds.; the Roman miglio is equal to 1.49 kilomètre or 1630 yds.

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# ITALY.

## HANDBOOK FOR TRAVELLERS

BY

**K. BAEDEKER.**

FIRST PART:

## NORTHERN ITALY,

INCLUDING

LEGHORN, FLORENCE, RAVENNA, THE ISLAND OF CORSICA,

AND

ROUTES THROUGH FRANCE, SWITZERLAND, AND AUSTRIA.

With 15 Maps and 32 Plans.

**SIXTH REMODELLED EDITION.**

LEIPSIC: KARL BAEDEKER.

1882.

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'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

CHAUCER.

# PREFACE.

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there is probably no country in Europe where the patience is more severely taxed than in some parts of Italy.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, corresponding to the ninth German edition, has, like its predecessor, been thoroughly revised and considerably augmented. Its contents have been divided into groups of routes arranged historically and geographically (*Piedmont*, *Liguria*, *Lombardy*, *Venetia*, *The Emilia*, and *Tuscany*), each group being provided with a prefatory outline of the history of the district. Each section is also prefaced with a list of the routes it contains, and may be removed from the volume and used separately if desired.

The Editor is indebted to *Professor A. Springer* for the introductory article on Art, which has special reference to Northern Italy and Florence, and for the art-historical notices prefixed to the description of the larger towns and principal picture-galleries. The admirable works of *Messrs. Crowe and Cavalcaselle* have also been laid extensively under contribution.

The MAPS and PLANS, upon which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). The POPULATIONS are given from the most recent official sources.

HOTELS (comp. p. xviii). Besides the modern palatial and expensive establishments, the Handbook also contains a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, and reasonable. The value of these asterisks, it need hardly be observed, varies according to circumstances, those prefixed to town hotels and village inns signifying respectively that the establishments are good of their kind. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. The average charges are stated in accordance with the Editor's own experience, or from the bills furnished to him by travellers. Although changes frequently take place, and prices generally have an upward tendency, the approximate statement of these items which is thus supplied will at least enable the traveller to form an estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks.

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## Abbrevations.

| | |
|---|---|
| M. = Engl. mile. | E. = east, etc. |
| hr. = hour. | W. = west, etc. |
| min. = minute. | R. = room. |
| Alb. = Albergo (hotel). | B. = breakfast. |
| Omn. = omnibus. | D. = dinner. |
| N. = north, northwards, northern. | A. = attendance. |
| S. = south, etc. | L. = light. |

Distances. The number prefixed to the name of a place on a railway or high-road indicates its distance in English miles from the starting-point of the route or sub-route.

Asterisks. Objects of special interest, and hotels which are believed worthy of special commendation, are denoted by asterisks.

## Chronological Table of Recent Events.

| | | |
|---|---|---|
| 1846. | June | 16. Election of Pius IX. |
| 1848. | March | 18. Insurrection at Milan. |
| | | 22. Charles Albert enters Milan. |
| | | 22. Republic proclaimed at Venice. |
| | May | 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba'). |
| | | 29. Radetzky's victory at Curtatone. |
| | | 30. Radetzky defeated at Goito; capitulation of Peschiera. |
| | July | 25. Radetzky's victory at Custozza. |
| | Aug. | 6. Radetzky's victory at Milan. |
| | | 9. Armistice. |
| | Nov. | 15. Murder of Count Rossi at Rome. |
| | | 25. Flight of the Pope to Gaeta. |
| 1849. | Febr. | 5. Republic proclaimed at Rome. |
| | | 17. Republic proclaimed in Tuscany, under Guerazzi. |
| | March | 16. Charles Albert terminates the armistice (ten days' campaign). |
| | - | 23. Radetzky's victory at Novara. |
| | | 24. Charles Albert abdicates; accession of Victor Emmanuel II. |
| | | 26. Armistice; Alessandria occupied by the Austrians. |
| | | 31. Haynau conquers Brescia. |
| | April | 5. Republic at Genoa overthrown by La Marmora. |
| | | 11. Reaction at Florence. |
| | | 30. Garibaldi defeats the French under Oudinot. |
| | May | 15. Subjugation of Sicily. |
| | July | 4. Rome capitulates. |
| | Aug. | 6. Peace concluded between Austria and Sardinia. |
| | - | 22. Venice capitulates. |
| 1850. | April | 4. Pius IX. returns to Rome. |
| 1855. | | Sardinia takes part in the Crimean War. |
| 1856. | | Congress at Paris. Cavour raises the Italian question. |
| 1859. | May | 20. Battle of Montebello. |
| | June | 4. Battle of Magenta. |
| 1859. | June | 24. Battle of Solferino. |
| | July | 11. Meeting of the emperors at Villafranca. |
| | Nov. | 10. Peace of Zurich. |
| 1860. | March | 18. Annexation of the Emilia (Parma, Modena, Romagna). |
| | | 22. Annexation of Tuscany. |
| | - | 24. Cession of Savoy and Nice. |
| | May | 11. Garibaldi lands at Marsala. |
| | | 27. Taking of Palermo. |
| | July | 20. Battle of Melazzo. |
| | Sept. | 7. Garibaldi enters Naples. |
| | - | 18. Battle of Castelfidardo. |
| | - | 29. Ancona capitulates. |
| | Oct. | 1. Battle of the Volturno. |
| | | 21. Plebiscite at Naples. |
| | Dec. | 17. Annexation of the principalities, Umbria, and the two Sicilies. |
| 1861. | Febr. | 13. Gaeta capitulates after a four months' siege. |
| | March | 17. Victor Emmanuel assumes the title of king of Italy. |
| | June | 6. Death of Cavour. |
| 1864. | Sept. | 15. Convention between France and Italy. |
| 1866. | June | 20. Battle of Custozza. |
| 1866. | July | 5. Cession of Venetia. |
| | | 20. Naval battle of Lissa. |
| 1867. | Nov. | 3. Battle of Mentana. |
| 1870. | Sept. | 20. Occupation of Rome by Italian troops. |
| | Oct. | 9. Rome declared the capital of Italy. |
| 1878. | Jan. | 9. Death of Victor Emmanuel II.; accession of Humbert I. |
| | Feb. | 7. Death of Pius IX. |
| | Feb. | 20. Election of Leo XIII. |

# INTRODUCTION.

'Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
E'en in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.'
BYRON.

## I. Travelling Expenses. Money.

**Expenses.** The cost of a tour in Italy depends of course on the traveller's resources and habits, but, as a rule, it need not exceed that incurred in other much frequented parts of the continent. The average expenditure of a single traveller, when in Italy, may be estimated at 25-30 francs per day, or at 12-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

**Money.** The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*; 1 fr. 25 *c.* = 1 *s.* = 1 German mark = 50 Austrian kreutzers. In copper *(bronzo* or *rame)* there are coins of 1, 2, 5, and 10 centesimi. A piece of 5 c. is called a *soldo*, or *sou*, and as the lower classes often keep their accounts in soldi, the traveller will find it useful to accustom himself to this mode of reckoning. See also the Money Table opposite the title-page.

During the war of 1866 a paper currency was introduced at a compulsory rate of exchange. and for many years gold and silver almost completely disappeared from ordinary circulation. In 1880, however, a measure was passed for the gradual redemption of the banknotes, and the government loan of 450 million francs for this purpose has been taken up with such avidity, that the extreme date fixed for the complete substitution of a gold currency (the end of 1883) will probably be anticipated. The exchange in favour of gold, which formerly amounted to 8-10 or even to 15 per cent., has already sunk to $1^1/_2$-3 per cent. The only banknotes which are current throughout the whole country are those of the *Banca Nazionale* and the so-called *Biglietti gia Consorziali*, formerly issued in common by six banks but now taken over by the government. Other notes should be refused.

Best Money for the Tour. *Circular Notes*, obtainable at the principal English banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise more than their nominal value. A moderate supply of *French Gold* will also be found desirable. *Sovereigns* are received at the full value (about 26-28 fr.) by the principal hotel-keepers, but not in out-of-the-way places.

Exchange. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('*cambiavaluta*'). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of small notes (1, 2, and 5 fr.), as it is often difficult to change those of large amount. When a railway-fare has to be paid it is a wise precaution to be provided with the exact sum beforehand in order that mistakes or imposition may be prevented. Besides the small notes, 1-1½ fr. in copper should also be carried in a separate pocket or pouch.

*Money Orders* payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates: up to 2*l.*, 9*d.*; 5*l.*, 1*s.* 6*d.*; 7*l.*, 2*s.* 3*d.*; 10*l.*, 3*s.* These are paid in gold. The identity of the receiver must sometimes be guaranteed by two well-known residents, but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in England is 40c. per 1*l.* sterling.

A convenient and safe method of carrying money for a journey in Italy is afforded by the *Libretti di Recognizione Postale*, which may be procured at the post-offices of the principal Italian towns for any sum not exceeding 10,000 fr. (400*l.*). The holder of one of these small books may then draw what sum he requires (from 200 fr. upwards) at any post-office in the kingdom, until the amount for which the book is issued has been exhausted. In case of loss the traveller should immediately inform the postal authorities, giving his name and the number of the book, when measures will at once be taken to stop payment.

## II. Period and Plan of Tour.

**Season.** As a general rule the spring and autumn months are the best season for a tour in N. Italy, especially May and September, before or after the heat of summer has attained its climax. Winter in Lombardy and Piedmont is generally a much colder season than it is in England, but Nice and the whole of the Riviera, Pisa, and Venice afford pleasant and sheltered quarters. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies. This result is not occasioned so much by the intensity as by the protracted duration of the heat, the sky being frequently cloudless and not a drop of rain falling for many weeks in succession. The heat generally moderates about the end of August, when the first showers of autumn begin to refresh the parched atmosphere.

**Plan.** The traveller's movements must of course be regulated in accordance with the objects he has in view, and with the time and money at his command. The chief centres of attraction in N. Italy are Milan, Venice, Genoa, and Florence. The following short itinerary, beginning and ending at Milan, though very far from exhaustive of the beauties of N. Italy, includes most of the places usually visited, with the time required for a glimpse at each.

| | Days |
|---|---|
| *Milan* (R. 20), and excursion to *Pavia* (the *Certosa*, R. 28) | 2½ |
| To the *Lago di Como*, *Lago di Lugano*, and *Lago Maggiore* (RR. 23, 24, 26) and on to Turin | 2½ |
| *Turin* (R. 9) | 1 |
| From Turin to Genoa (R. 14 a or 14 b) | ½ |
| *Genoa* (R. 15), and excursion to *Pegli* (Villa Pallavicini, p. 101) | 2 |
| Viâ *Spezia* to Pisa, see R. 19; *Pisa* (R. 51) | 1½ |
| Viâ *Lucca* and *Pistoja* to Florence, see R. 52 | 1 |
| *Florence* (R. 53) | 6 |
| From Florence to Bologna (R. 49) | ½ |
| *Bologna* (R. 47) | 1½ |
| Excursion to *Ravenna* (R. 48) | 1 |
| From Bologna viâ *Ferrara* (R. 46) to Padua, see R. 45 | 1 |
| [Or to *Modena* (R. 44) and *Parma* (R. 43), see R. 42 | 1½ |
| From Modena viâ *Mantua* to Verona (see R. 36) and viâ *Vicenza* to *Padua* (see R. 37) | 1½] |
| *Padua* (R. 38), and thence to Venice | 1 |
| *Venice* (R. 40) | 4 |
| From Venice (viâ *Vicenza*) to *Verona* (R. 35), see R. 37 | 2 |
| [Excursion to *Mantua* (p. 210), when the way from Modena to Verona viâ Mantua is not adopted | ½] |
| *Lago di Garda* (R. 32) | 1½ |
| From Peschiera viâ *Brescia* (R. 33) and *Bergamo* to Milan (RR. 31, 30) | 1 |

To those who wish to visit only a part of North Italy (whether the eastern or western), the following itineraries may be recommended: —

a. Eastern Part, starting from the Brenner Railway.

| | Days |
|---|---|
| From Trent or Mori to *Riva* (p. 46), *Lago di Garda* (R. 32) | 1½ |
| *Verona* (R. 35) | 1 |
| Excursion to *Mantua* (p. 210) | ½ |
| From Verona viâ *Vicenza* (p. 215) to Padua | 1 |
| *Padua* (R. 38), and thence to Venice | 1 |
| *Venice* (R. 40) | 4 |
| From Venice viâ *Ferrara* (R. 46) to Bologna | 1 |
| *Bologna* (R. 47) | 1½ |
| Excursion to *Ravenna* (R. 48) | 1 |
| From Bologna to *Modena* (R. 44) and *Parma* (R. 43), see R. 42 | 1½ |
| From Parma viâ *Piacenza* (p. 285) to Milan | ½ |
| *Milan* (R. 20), and excursion to *Pavia* (the *Certosa*, R. 28) | 2½ |
| *Lago Maggiore*, *Lago di Lugano*, *Lago di Como* (RR. 23, 24, 26) and from Lecco viâ *Bergamo* and *Brescia* (R. 33) to Verona | 3½ |

b. Western Part, starting from the St. Gotthard, Splügen, or Simplon.

| | Days |
|---|---|
| *Lago di Como*, *Lago di Lugano*, *Lago Maggiore* (RR. 23, 24, 26) | 2 |
| *Milan* (R. 20) | 2 |
| From Milan to *Turin* (R. 11) | 1 |
| *Turin* (R. 9), and thence to Genoa (R. 14 a or 14 b) | 1 |
| *Genoa* (R. 15), and excursion to *Pegli* (Villa Pallavicini, p. 101) | 1 |
| Excursion to Nice (RR. 16, 17) | 3 |
| From Genoa viâ Novi, Voghera, and *Pavia* (*Certosa*, R. 28) to Milan | 1½ |

The traveller entering Italy for the first time should do so, not by rail, but by one of the Alpine passes (Splügen, Simplon, etc.), as only thus will he obtain an adequate idea of the full ethnographical significance of the Alps, which conceal so new and so strange a world from northern Europe. The luxurious character of the Italian climate, vegetation, and scenery, the soft richness of the language, and the courtly manners of the upper classes all present a striking contrast to the harsher and rougher characteristics of German Switzerland or the Tyrol. On no account, however, should he traverse these passes at night, and he should always inform himself beforehand of the condition of the diligence, and raise an energetic protest against broken windows and similar inconveniences. In spring it is advisable to wear coloured spectacles as a precaution against the dazzling reflection from the extensive snow-fields (p. xxvi).

The traveller who has entered Italy by one of the Alpine passes is recommended to quit the country viâ *Nice* (1 day), *Cannes* (1/2 day), *Marseilles* (1 day), *Arles* (1/2 day), *Nîmes* (1 day), *Avignon* (1 day), and *Lyons* (R. 1), all of which are worthy of a visit, even after Italy.

## III. Language.

The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. Is is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, i. e. considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language, and it may suffice for Rome and some of the main routes; but for those who desire the utmost possible freedom, and who dislike being imposed upon, a slight acquaintance with the language of the country is indispensable. †

† '*Baedeker's Manual of Conversation in English, French, German, and Italian, with Vocabulary, etc.*' (Stereotype Edition), which is specially adapted for the use of travellers, with the addition of a pocket-dictionary, will soon enable the beginner to make himself understood. — A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyĭ and lyĭ. The vowels *a*, *e*, *i*, *o*, *u* are pronounced ah, ā, ee, o, oo. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl). 'Voi' is used in addressing waiters, drivers, etc., 'tu' by those only who are proficient in the language. 'Voi' is the usual mode of address among the Neapolitans, but is generally regarded as inelegant or uncourteous.

### IV. Passports. Custom-House. Luggage.

**Passports,** though not required in Italy, are occasionally useful. Registered letters, for example, will not be delivered to strangers, unless they exhibit a passport to prove their identity. The countenance and help of the English and American consuls can, of course, be extended to those persons only who can prove their nationality. In the remote neighbourhoods, too, where the public safety demands a more rigorous supervision, the traveller is sometimes asked for his credentials, but this remark is scarcely necessary in regard to the districts embraced in this volume of the Handbook. The Italian police authorities are generally civil and obliging.

**Custom-House.** The examination of luggage at the Italian custom-houses is generally lenient. Tobacco and cigars are the articles chiefly sought for. At the gates of most of the Italian towns a tax *(dazio consumo)* is levied on comestibles, but travellers' luggage is passed at the barriers *(limite daziario)* on a simple declaration that it contains no such articles.

**Luggage.** If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person.

### V. Beggars.

**Begging,** which was countenanced and encouraged under the old system of Italian politics, still continues to be one of those national nuisances to which the traveller must habituate himself. The present government has adopted energetic measures for its suppression, but hitherto with only partial success. The average Italian beggar is a mere speculator, and not a deserving object of charity. The traveller should therefore decline to give anything, with the words, 'non c'è niente', or a gesture of refusal. If a donation be bestowed, it should consist of the smallest possible copper coin. A beggar, who on one occasion was presented with 2c. and thanked the donor with the usual benedictions, was on another presented with 50 c., but this act of liberality, instead of being gratefully accepted, only called forth the remark in a half-offended tone: 'Ma, Signore, è molto poco!'

### VI. Prices and Gratuities.

Italian sellers are very apt to demand a much higher price than they will ultimately accept; but a knowledge of the custom, which is based upon the presumed ignorance of one of the contracting parties, practically neutralises its effect. Where tariffs and fixed charges

exist, they should be carefully consulted; and when a certain average price is established by custom, the traveller should make a precise bargain with respect to the article to be bought or the service to be rendered, and never rely on the equity of the other party. In cases of dispute the traveller who is not thoroughly acquainted with the language should be careful not to engage in a war of words in which he is necessarily at a great disadvantage.

Many shops now profess to have fixed prices, but even in these cases it is usual to offer two-thirds or three-quarters only of the price demanded. The same rule applies to artizans, drivers, and others. '*Non volete?*' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy adjustment. Purchases should never be made by the traveller when accompanied by a *valet-de-place*. These individuals, by tacit agreement, receive from the seller at least 10 per cent of the purchase-money, a bonus which of course comes out of the pocket of the purchaser.

The traveller should always be abundantly supplied with copper coin in a country where trifling donations are in constant demand. Drivers, guides, and other persons of the same class invariably expect, and often demand as their right, a gratuity *(buona mano, mancia, da bere, bottiglia, caffè, fumata)* in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need have no scruple in limiting his donations to the smallest possible sums, as liberality frequently becomes a source of annoyance and embarrassment. Thus, if half-a-franc is bestowed where two sous would have sufficed, the fact speedily becomes known, and the donor is sure to be besieged by numerous other applicants whose demands it is impossible to satisfy.

In Northern Italy the traveller will now find comparatively few causes for complaint, as the system of fixed charges is gradually being introduced at the hotels and the shops. He will generally find the people with whom he comes in contact civil and obliging, and if he has some acquaintance with the language he will rarely meet with attempts at extortion.

## VII. **Railways.**

Northern Italy is now overspread with so complete a network of railways that the traveller will seldom use any other conveyance, except on the Alpine routes and on the lakes. The rate of travelling is very moderate, and the trains are often behind time. The first class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. Among the expressions with which the railway-traveller will soon become familiar are — '*pronti*' (ready), '*partenza*' (departure), '*si cambia convoglio*' (change carriages), and '*uscita*' (egress).

When about to start from a crowded station, the traveller will

find it convenient to have as nearly as possible the exact fare ready before taking tickets. In addition to the fare, a tax of 5 c. is payable on each ticket, and the express fares are 10 per cent higher than the ordinary. It is also very important to be at the station early. The ticket-office at large stations is open 1 hr., at small stations $^1/_2$ hr. before the departure of the train. Holders of tickets alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the *uscita*, except in the case of the very large stations, where they are collected before the passengers alight.

The traveller should, if possible, know the weight of his luggage approximately, in order to guard against imposition (1 kilogramme = about $2^1/_5$ lbs.). No luggage is allowed free, except small articles (which must not exceed $20 \times 10 \times 12$ inches) taken by the passenger into his carriage. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff. Those who intend to make only a short stay at a place, especially when the town or village lies at a considerable distance from the railway, had better leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare;* 10 c. per day per cwt. or fraction of a cwt.).

The best collection of time-tables is the '*Indicatore Ufficiale delle Strade Ferrate*', etc. (published monthly by the *Fratelli Pozzo* at Turin; price 1 fr.), with which every traveller should be provided. A smaller edition, confined to the railways of N. Italy *(Ferrovie dell' Alta Italia)*, is also issued.

Through Tickets to various parts of Italy are issued in London (at the principal railway-stations; by Messrs. Cook & Son, Fleet Street; etc.), in Paris, and at many of the principal towns in Germany and Switzerland. They are generally available for 30 days, and each passenger is allowed 56 Engl. lbs. of luggage free. Luggage may be registered either to the traveller's final destination or to any one of the stations for which there are separate coupons in his ticket-book. Travellers about to cross the frontier in either direction are strongly recommended to superintend the custom-house examination of luggage in person. — Tickets from Italy to Switzerland, Germany, etc., must be partly paid for in *gold*, the amount being stated in the Italian time-tables in the case of the most important foreign towns. The traveller should provide himself with the necessary amount of gold beforehand, as the money-changers and ticket-clerks at the station charge a very high percentage on bank-notes. It is, however, usually possible to book to the frontier-station only, and there take a fresh ticket. Information on this and other points may be obtained in the larger towns from the *Agenzie di Città*.

Circular Tickets *(viaggi circolari)* to the principal towns in Italy, the Italian lakes, etc., available for 20-60 days, may be

## VIII. Hotels.

First Class Hotels, comfortably fitted up, are to be found at all the principal resorts of travellers in Northern Italy, most of them having fixed charges: room 2½-5 fr., bougie 75 c. to 1 fr., attendance (exclusive of the 'facchino' and porter) 1 fr., table d'hôte 4-6 fr. The charge for dinner does not include wine, which is usually poor and dear. For a prolonged stay an agreement may generally be made with the landlord for pension at a more moderate rate. Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is apt to be raised. The cuisine is a mixture of French and Italian. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-1½ fr.), that it is often cheaper to take a cab. It is also easier for those who use a cab to proceed to another hotel, should they not like the rooms offered them. Rooms on the ground-floor should be avoided.

The Second Class Hotels are thoroughly Italian in their arrangements, and are rarely very clean or comfortable. The charges are little more than one-half of the above. They have no table d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte*, or a dinner *a prezzo fisso*, may be procured at any hour. Morning coffee, especially in the smaller towns, is usually taken at a café and not at the inn. It is everywhere customary to make enquiries beforehand as to the charges for rooms, not forgetting the *servizio e candela*. These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may be visited by ladies; but the new-comer should frequent hotels of the first class only.

The Pensions of Venice and Florence also receive passing travellers, but as the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

Hôtels Garnis are to be found in most of the larger towns, with charges for rooms similar to those in the second-class hotels.

Private Apartments are recommended for a prolonged stay. A distinct agreement as to rent should be made beforehand. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of some one acquainted with the language and customs of the place (*e.g.* a banker), in order that 'misunderstandings' may be prevented. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice. Comp. p. xxvi.

Money and other valuables should either be carried on the person or entrusted to the landlord in exchange for a receipt.

The popular idea of cleanliness in Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of

their climate. The traveller in N. Italy will rarely suffer from this shortcoming even in hotels of the second class; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder *(polvere di Persia*, or Keating's*)* or camphor somewhat repels their advances. The *zanzāre*, or gnats, are a source of great annoyance, and often of suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains *(zanzarieri)* round the beds, masks for the face, and gloves are employed to ward of the attacks of these pertinacious intruders. The burning of insect powder over a spirit lamp is also recommended, and pastilles may be purchased at the principal chemists' for the same purpose (see p. 199). A weak solution of carbolic acid in water is efficacious in allaying the discomforts occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing *(la biancheria)* will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camicia (di tela, di cotone, di lana);* collar, *il solino, il colletto;* cuff, *il polsino;* drawers, *le mutande;* woollen undershirt, *una flanella* or *giubetta di flanella;* petticoat, *la sottana;* stocking, *la calza;* sock, *la calzetta;* handkerchief (silk), *il fazoletto (di seta).* To give out to wash, *dare a bucato (di bucato*, newly washed); washing list, *la nota;* washerwoman, laundress, *la stiratrice, la lavandaja;* buttons, *i bottoni.*

## IX. Restaurants, Cafés, Osterie.

**Restaurants** of the first class *(Ristoranti)* in the larger towns resemble those of France or Germany, and have similarly high charges. — The more strictly national *Trattorie* are chiefly frequented by Italians and gentlemen travelling alone, but those of the better class may be visited by ladies also. They are generally open from 11 till comparatively early in the evening, but are frequented chiefly between 5 and 8. Breakfast or a light luncheon before 1 o'cl. may be more conveniently obtained at a café (p. xx*)*. Dinner may be obtained *alla carta* for $1^1/_2$-3 fr., and sometimes *a prezzo fisso* for 2-5 fr. The waiters expect a gratuity of 2-5 soldi. The diner who wishes to confine his expenses within reasonable limits should refrain from ordering dishes not mentioned in the bill of fare. The waiter is called *camerière* (or *bottega*), but the approved way of attracting his attention is by knocking on the table. If too importunate in his recommendations or suggestions he may be checked with the word '*basta*'. The diner calls for his bill with the words '*il conto*'.

List of the ordinary dishes at the Italian restaurants.

*Antipasti*, relishes taken as whets.
*Minestra* or *Zuppa*, soup.
*Brodo or Consumè*, broth or bouillon.
*Zuppa alla Santè*, soup with green vegetables and bread.
*Gnocchi*, small puddings.
*Minestra di riso con piselli*, rice-soup with peas.
*Risotto (alla Milanese)*, a kind of rice pudding (rich).
*Paste asciutte*, maccaroni, *al sugo e al burro*, with sauce and butter; *al pomidoro*, with tomatoes.
*Salāmi*, sausage (usually with garlic, *oglio*).
*Pollo*, or *pollastro*, fowl.
*Potaggio di pollo*, chicken-fricassée.
*Anitra*, duck.
*Gallinaccio*, turkey.
*Stufatino*, ragout.
*Crochetti*, croquettes.
*Erbe*, vegetables.
*Contorno*, *Guarnizione*, garnishing, vegetables, usually not charged for.
*Asparagi*, asparagus.
*Spinaci* spinach.

in the bill of fare. Besides the old-fashioned *trattorie* a number of '*restaurants*' of a better class have recently been opened in some of the larger towns, in which the cookery is generally French. The waiter is called *camerière*, but the approved way of attracting his attention is by knocking on the table. If too importunate in his recommendations or suggestions he may be checked with the words '*non seccarmi*'.

A late hour for the chief repast of the day should be chosen in winter, in order that the daylight may be profitably employed, but an early dinner is preferable in summer when the midday heat precludes exertion.

List of the ordinary dishes at the Italian restaurants.

*Minestra* or *Zuppa*, soup.
*Consumè*, broth or bouillon.
*Zuppa alla Santè*, soup with green vegetables and bread.
*Gnocchi*, small puddings.
*Riso con piselli*, rice-soup with peas.
*Risotto (alla Milanese)*, a kind of rice pudding (rich).
*Maccaroni al burro*, with butter; *al pomidoro*, with tomatas.
*Manzo*, boiled beef.
*Fritto, una Frittura*, fried meat.
*Frittata*, omelette.
*Arrosto*, roasted meat.
*Arrosto di vitello*, or *di mongana*, roast-veal.
*Bistecca*, beefsteak.
*Coscietto*, loin.
*Testa di vitetto*, calf's head.
*Fégăto di vitello*, calf's liver.
*Bracciotetta di vitello*, veal-cutlet.
*Costoletta alla minuta*, veal-cutlet with calves' ears and truffles.
*Esgaloppe*, veal-cutlet with bread-crumbs.
*Patate*, potatoes.
*Quaglia*, quail.
*Tordo*, field-fare.
*Lodŏla*, lark.
*Sfoglia*, a kind of sole.
*Principi alla tavola*, or *piattini*, hot relishes.
*Funghi*, mushrooms (often too rich).
*Presciutto*, ham.
*Satāmi*, sausage.
*Pollo*, or *pollastro*, fowl.
*Potaggio di pollo*, chicken-fricassée.
*Gallinaccio*, turkey.
*Umido*, meat with sauce.
*Stufatino*, ragout.
*Erbe*, vegetables.
*Carciofi*, artichokes.
*Piselli*, peas.
*Lenticchie*, lentils.
*Cavoli fiori*, cauliflower.
*Fave*, beans.
*Fagiuotini*, *Corneti*, French beans.
*Mostarda*, simple mustard.
*Senăpe*, hot mustard.
*Ostriche*, oysters (good in winter only).
*Frutta*, fruit-desert.
*Crostata di frutti*, fruit-tart.
*Crostata di pasta sfoglia*, a kind of pastry.
*Fragole*, strawberries.
*Pera*, pear.
*Mele*, apples.
*Persiche*, peaches.
*Uva*, bunch of grapes.
*Limone*, lemon.
*Arancio* or *portogallo*, orange.
*Finocchio*, root of fennel.
*Pane francese*, bread made with yeast (the Italian is made without).
*Formaggio*, *cacio*, cheese.

Wine (*nero* or *rosso*, red; *bianco*, white; *dolce*, sweet; *asciutto*, dry; *del paese*, wine of the country) is usually placed on the table in large bottles at the Tuscan restaurants and charged for according to the quantity drunk. In the larger towns the visitor is asked if he wishes *un mezzo litro* or *un quinto* (1/5th litre; also called *bicchiere*).

**Cafés** are frequented for breakfast and lunch, and in the evening by numerous consumers of ices.

*Caffè nero*, or coffee without milk, is usually drunk (10-15 c. per cup). *Caffè latte* is coffee mixed with milk before served (20-30 c.); or *caffè e latte*, i. e. with the milk served separately, may be preferred (35-40 c.). *Mischio*, a mixture of coffee and chocolate (20-30 c.), is considered wholesome and nutritious.

The usual viands for lunch are ham, sausages, cutlets, beefsteaks, and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices *(sorbetto* or *gelato)* of every possible variety are supplied at the cafés at 30-90 c. per portion; or half a portion *(mezzo)* may be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata*, of oranges), is much in vogue in the forenoon. The waiters, who expects a sou or more, according to the amount of the payment, are apt to be inaccurate in changing money.

The principal Parisian newspapers are to be found at all the larger cafés, English rarely.

**Cigars** in Italy are a monopoly of Government, and bad. The prices of the home-made cigars (*Scelti Romani*, *Virginias*, *Vevays*, *Pressati*, *Cavours*, *Napoletani*, *Toscani*, *Minghetti*, etc.) vary from 5 to 15 c. Good imported cigars may be bought at the best shops in the large towns for 25-60 c. each. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

## X. Sights, Theatres, etc.

**Churches** are open in the morning till 12 or 12. 30, and generally again from 4 to 7 p. m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals the works of art are often entirely concealed by the temporary decorations. The verger *(sagrestano*, or *nonzolo)* receives a fee of 30-50 c. from a single traveller, more from a party, if his services are required.

**Museums**, picture-galleries, and other collections are usually open from 10 to 4 o'clock. By a law passed in 1875 all the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays (and sometimes on Thursdays also) gratis. Artists are admitted without charge. The attendants are forbidden to accept gratuities, but are sometimes very importunate in endeavouring to sell photographs (dear and often bad).

The collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), the Monday and Tuesday during the Carnival, Palm Sunday, Easter Sunday, Ascension Day, Whitsunday, Fête de Dieu (Corpus Christi), the Festa dello Statuto (first Sunday in June), Assumption of the Virgin (15th Aug.), Nativity of the Virgin (8th Sept.), Festival of the Annunciation (25th Mar.), All Saints' Day (1st Nov.), and on Christmas Day. A good many other days are also sometimes observed as holidays, such as the Thursday before the Carnival (Giovedi grasso), the day sacred to the local patron-saint, and the birthdays of the king (14th Mar.) and queen (20th Nov.).

**Valets de Place** *(servitori di piazza)* may be hired at 5-6 fr. per day. They are generally respectable and trustworthy, but, as they are seldom good judges of what is really worth seeing, the traveller should specify to them the places he desires to visit. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a

commissionnaire, as any such intervention tends considerably to increase the prices.

**Theatres.** Performances in the large theatres begin at 8, 8.30, or 9, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. Verdi is the most popular composer. The pit *(platea)*, to which the '*biglietto d'ingresso*' gives access, is the usual resort of the men, while the boxes and sometimes the stalls *(scanni chiusi, sedie chiuse, poltrone,* or *posti distinti)* are frequented by ladies. A box *(palco)* must always be secured in advance. — A visit to some of the smaller theatres, where dramas and comedies are acted, is recommended for the sake of habituating the ear to the language. Performances in summer take place in the open air, in which case smoking is allowed. — The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the orchestra. The instrumental music is rarely good.

## XI. Post Office. Telegraph.

**Letters** (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. When asking for letters the traveller should present his visiting-card instead of giving his name orally. Postage-stamps *(francobolli)* are sold at the post-offices and at many of the tobacco-shops. — Letters of 15 grammes ($^1/_2$ oz., about the weight of three sous) to any of the states included in the postal union (now comprising the whole of Europe) 25 c.; post-card (*cartolina postale;* for foreign countries, *per l'estero*) 10 c.; book-packets *(stampe sotto fascia)* 5 c. per 50 gr.; registration-fee *(raccomandazione)* 30 c.

Letters by town-post 5 c.; throughout the kingdom of Italy 20 c. prepaid, or 30 c. unpaid. Post-card 10 c., with card for answer attached 15 c. Book-packets, 20 c. per 40 grammes ($1^1/_3$ oz.).

In the larger towns the post-office is open daily from 8 or 9 a. m. to 10 p. m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

**Telegrams.** For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain 47 c., France 14, Germany 25, Switzerland 14, Austria 6-22, Belgium 26, Denmark 37, Russia 66, Sweden 44, Norway 50 c. — To America from $3^3/_4$ fr. per word upwards, according to the state.

Within the kingdom of Italy, 15 words 1 fr., each additional word 10 c.; telegrams with special haste *(telegrammi urgenti)*, which take precedence of all others, may be sent in Italy at five times, to foreign countries at thrice the above rates.

## XII. Climate. Winter Stations. Seaside Resorts. Health,

by Dr. Hermann Reimer.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded by the central chain of the Alps. The average winter-temperature here is 37-40° Fahr. as compared with 28-32° on the N. side of the mountains. Places nestling close to the S. base of the Alps, such as *Arco*, *Cadenabbia*, *Lugano*, and *Pallanza*, thus form an excellent intermediate stage between the bleak winter of N. Europe and the semi-tropical climate of the Riviera or S. Italy. A peculiarity of the climate here is afforded by the torrents of rain which may be expected about the equinoctial period. The masses of warm and moisture-laden clouds driven northwards by the S. wind break against the Alpine chain, and discharge themselves in heavy showers, which fill the rivers and occasion the inundations from which Lombardy not unfrequently suffers. If, however, the traveller continues his journey towards the S. through the plain of Lombardy he again enters a colder and windy region. The whole plain of the Po, enclosed by snow-capped mountains, exhibits a climate of a thoroughly continental character; the summer is as hot as that of Sicily, while the winter is extremely cold, the mean temperature being below 35° Fahr. or about equal to that of the lower Rhine. Changes of weather, dependent upon the direction of the wind, are frequent; and the humidity of the atmosphere, occasioned in part by the numerous canals and rice-marshes, is also very considerable. A prolonged residence in Turin or Milan should therefore be avoided by invalids, while even robust travellers should be on their guard against the trying climate. As we approach the Adriatic Sea the climate of the Lombard plain loses its continental character and approximates more closely to that of the rest of the peninsula. The climatic peculiarities of Venice are described at p. 232.

As soon as we cross the mountains which bound the S. margin of the Lombard plain and reach the Mediterranean coast, we find a remarkable change in the climatic conditions. Here an almost uninterrupted series of winter-resorts extends along the coast from *Hyères* to *Genoa* and thence to *Leghorn*, and these are rapidly increasing both in number and popularity. The cause of the mild and pleasant climate at these places is not far to seek. The Maritime Alps and the Ligurian Apennines form such an admirable screen on the N., that the cold N. winds which pass these mountains do not touch the district immediately at their feet, but are first perceptible on the sea 6-10 M. from the coast. It is of no unfrequent occurrence in the Riviera that the harbours are perfectly smooth

while the open sea is agitated by a brisk tempest. Most of the towns and villages on the coast lie in crescent-shaped bays, opening towards the S., while on the landward side they are protected by an amphitheatre of hills. These hills are exposed to the full force of the sun's rays, and the limestone of which they are composed absorbs an immense amount of heat. It is therefore not to be wondered at that these hothouses of the Riviera show a higher temperature in winter than many places much farther to the S. Thus, while the mean temperature of Rome in the three coldest months is 46° Fahr., that of the Riviera is 48-50°.

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W. to supply the vacuum. The most notorious of these coast-winds is the *Mistral*, which is at its worst at Avignon (p. 12) and other places in the Rhone Valley, where it may be said without exaggeration to blow on one of every two days. As a rule this wind lasts for a period of 3-17 days at a time, rising at about 10 a.m. and subsiding at sunset; and each such period is generally followed by an interval of calm and fine weather. As the Mistral sweeps the coast from W. to E. it gradually loses its strength, so that at San Remo, for instance, it is much less violent than at Cannes or Hyères. The N.E. wind on the contrary is much stronger in Alassio and San Remo than on the coast of Provence. The *Scirocco* as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W. half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While *Nice* has 36 rainy days between November and April, *Mentone* has 44, *Nervi* 54, and *Pisa* 63. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Cisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The mildness of the climate of the Riviera requires, perhaps, no better proof than its rich southern vegetation. The *Olive*, which is already found in the neighbourhood of the N. Italian lakes, here attains great luxuriance, while the *Eucalyptus globulus* (which

grows rapidly and to an astonishing height), the *Orange*, the *Lemon*, and a large variety of *Palms* also flourish.

The geological character of the Riviera is also of sanitary significance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the winter-sunshine. On account of its softness it is also extensively used for road-making, and causes the notorious dust of the Riviera, which forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts, however, take great pains to mitigate this evil as far as practicable. After heavy rain the roads are apt to be very muddy.

The advantages that a winter-residence in the Riviera, in contradistinction to the climate of northern Europe, offers to invalids and delicate persons, are a considerably warmer and generally dry atmosphere, seldom disturbed by storms, yet fresh and pure, a more cheerful sky, and comparative immunity from rain. The 'invalid's day', or the time during which invalids may remain in the open air with impunity, lasts here from 10 a.m. to 4 p.m. The general effect of a prolonged course of open-air life in the Riviera may be described as a gentle stimulation of the entire physical organism. It is found particularly beneficial for convalescents, the debilitated, and the aged; for children of scrofulous tendency; and for the martyrs of gout and rheumatism. The climatic cure of the Riviera is also often prescribed to patients with weak chests, to assist in the removal of the after-effects of inflammation of the lungs or pleurisy, or to obviate the danger of the formation of a chronic pulmonary discharge. The dry and frequently-agitated air of the Riviera is, however, by no means suitable for every patient of this kind, and the immediate vicinity of the sea is particularly unfavourable to cases of a feverous or nervous character. The stimulating effects of the climate are then often too powerful, producing sleeplessness and unwholesome irritation. The dry air of the Riviera di Ponente is also prejudicial to many forms of inflammation of the wind-pipe and bronchial tubes, which derive benefit from the air of Nervi, Pisa, or Ajaccio. Cases of protracted nephritis or diabetes, on the contrary, often obtain considerable relief from a residence here.

One of the advantages of the wintering-places on the Riviera is the presence of good English and German physicians, most of whom have themselves undergone the beneficial results of a residence here, and are consequently able to use their own personal experience in giving advice as to the choice of a dwelling, the proper diet, and the amount of time to be spent in the open-air.

The season on the Ligurian coast lasts from about the beginning of October to the middle of May. In September it is still too hot, and in March it is so windy that many patients are obliged to retire farther inland, e. g. from Cannes to *Le Cannet*, or from Nice

to *Cimiez*. Many invalids make the mistake of leaving the Riviera too soon, and thus lose all the progress they have made during the winter, through reaching home in the unfavourable transition period between winter and spring. It is better to spend April and May at some intermediate station, such as *Pallanza* or *Lugano*.

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as *Cannes*, *Nice*, *Alassio*, *Savona*, *Pegli*, *Spezia*, *Viareggio*, and *Venice*. The Mediterranean is almost tideless; it contains about 41 per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A plaid should be carried to neutralise the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best), may be used with advantage. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should also be taken in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust. The visitor should see that all the doors and windows close satisfactorily. Windows should be closed at night.

**Health.** English and German medical men are to be met with in the larger cities, and as already mentioned in most of the wintering-stations of the Riviera. The Italian therapeutic art does not enjoy a very high reputation in the rest of Europe. English and German chemists, where available, are recommended in preference to the Italian, whose drugs are at once dearer and of poorer quality. Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat. The homœopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata.

# Italian Art.

An Historical Sketch by Professor A. Springer.

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INTRODUCTORY.

One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their impress at every step, and involuntarily becomes susceptible to their influence. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations, therefore, will hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

CLASSICAN RENAISSANCE PERIODS.

The two great epochs in the history of art which principally arrest the attention are those of *Classic Antiquity*, and of the 16th century, the culminating period of the so-called *Renaissance*. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a

deeper insight into the development of Hellenic art, an indiscriminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the HELLENIC temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and symmetrical decoration, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. As long as a visit to Greece and Asia Minor is within the reach of comparatively few travellers, a sojourn in Italy may be recommended as best calculated to afford instruction with respect to the growth of ancient art. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

GREEK AND ROMAN STYLES DISTINGUISHED.

This supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in Sicily, such as those of *Selinunto* (but not all dating from the same period), and the ruined temples at *Syracuse*, *Girgenti*, and *Segesta*. On the mainland the so-called Temple of Neptune at *Pæstum*, as well as the ruins at *Metapontum*, are striking examples of the fully developed elegance and grandeur of the Doric order. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus

GREECE SUPREME IN ART.

gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Roman Architecture.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely renounce independent effort. This remark applies especially to their Architecture. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character; but the aggregate effect is always imposing, the skill in blending contrasts, and the directing taste admirable. The lofty gravity of the *Doric Style*† must not be sought for at Rome. The Doric

† Those unacquainted with architecture will easily learn to distinguish the different Greek styles. In the Doric the shafts of the columns (without bases) rest immediately on the common pavement, in the Ionic they are separated from it by bases. The flutings of the Doric column immediately adjoin each other, being separated by a sharp ridge, while those of the Ionic are disposed in pairs, separated by broad unfluted intervening spaces. The Doric capital, expanding towards the summit, somewhat resembles a crown of leaves, and was in fact originally adorned with painted representations of wreaths; the Ionic capital is distinguished by the volutes (or scrolls) projecting on either side, which may be regarded rather as an appropriate covering of the capital than as the capital itself. The entablature over the columns begins in the Doric style with the simple, in the Ionic with the threefold architrave; above which in the Doric order are the metopes (originally openings, subsequently receding panels) and triglyphs (tablets with two angular grooves in front, and a half groove at each end, resembling extremities of beams), and in the Ionic the frieze with its sculptured enrichments. In the temples of both orders the front culminates in a pediment. The so-called Tuscan, or early Italian column, approaching most nearly to the Doric, exhibits no decided distinctive marks; the Corinthian, with the rich capital formed of acanthus-leaves, is essentially of a decorative character only. The following technical terms should also be observed. Temples in which the columns are on both sides enclosed by the projecting walls are termed 'in antis' (antæ = end-pilasters); those which have one extremity only adorned by columns, prostyle; those with an additional pediment at the back, supported by columns, amphiprostyle; those entirely surrounded by columns, peripteral. In some temples it was imperative

column in the hands of Roman architects lost the finest features of its original character, and was at length entirely disused. The Ionic column also, and corresponding entablature, were regarded with less favour than those of the Corinthian order, the sumptuousness of which was more congenial to the artistic taste of the Romans. As the column in Roman architecture was no longer destined exclusively to support a superstructure, but formed a projecting portion of the wall, or was of a purely ornamental character, the most ornate forms were the most sought after. The graceful Corinthian capital, consisting of slightly drooping acanthus-leaves, was at length regarded as insufficiently enriched, and was superseded by the so-called Roman capital (first used in the arch of Titus), a union of the Corinthian and Ionic. An impartial judgment respecting Roman architecture cannot, however, be formed from a minute inspection of the individual columns, nor is the highest rank in importance to be assigned to the Roman temples, which, owing to the different (projecting) construction of their roofs, are excluded from comparison with the Greek. Attention must be directed to the several-storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (e. g. as members of a façade), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted, the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at *Verona*, the Triumphal Arches at *Aosta* and *Susa*, etc.), and though the smaller local collections of Lombardy and Tuscany may not detain the traveller long, he will undoubtedly find ample food for his admiration in the magnificent antique sculptures at Florence (the *Niobe Group*, the *Apollino*, the formerly over-rated *Medicean Venus*, etc.). — Upper Italy and Tus-

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that the image of the god erected in the cella should be exposed to the rays of the sun. In this case an aperture was left in the ceiling and roof, and such temples were termed hypæthral. Temples are also named tetrastyle, hexastyle, octastyle, etc. according to the number of columns at each end. — A most attractive study is that of architectural mouldings and enrichments, and of those constituent members which respectively indicate superincumbent weight, or a free and independent existence. Research in these matters will enable the traveller more fully to appreciate the strict harmony of ancient architecture.

cany stand, on the other hand, in the very forefront of the artistic life of the middle ages and early Renaissance, and Venice may proudly boast of having brilliantly unfolded the glories of Italian painting at a time when that art had sunk at Rome to the lowest depths. In order, however, to put the reader into a proper point of view for appreciating the development of art in N. Italy, it is necessary to give a short sketch of the progress of Italian art in general from the early part of the middle ages onwards.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianised, and a new period of art began. This is sometimes erroneously regarded as the result of a forcible rupture from ancient Roman art, and a sudden and spontaneous invention of a new style. But the eye and the hand adhere to custom more tenaciously than the mind. While new ideas, and altered views of the character of the Deity and the destination of man were entertained, the wonted forms were still necessarily employed in the expression of these thoughts. Moreover the heathen sovereigns had by no means been unremittingly hostile to Christianity (the most bitter persecutions did not take place till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organise themselves in the midst of heathen society. The consequence was, that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early Christian art continued to follow up the tasks of the ancient. The best proof of this is afforded by the paintings of the Roman Catacombs. These were by no means originally the secret, anxiously-concealed places of refuge of the primitive Christians, but constituted their legally-recognised, publicly-accessible burial-places. Reared in the midst of the customs of heathen Rome, the Christian community perceived no necessity to deviate from the artistic principles of antiquity. In the embellishment of the catacombs they adhered to the decorative forms handed down by their ancestors; and in design, choice of colour, grouping of figures, and treatment of subject, they were entirely guided by the customary rules. Even the sarcophagus-sculptures of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style sprang up in the pictorial, and the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the requirements of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

Christian Period of Art.

The term Basilica-Style is often employed to designate early Christian architecture down to the 10th century. The name is of great antiquity, but it is a mistake to suppose that the early Christian basilicas possessed anything beyond the mere name in common with those of the Roman fora. The latter struc-

Church Architecture.

tures, which are proved to have existed in most of the towns of the Roman empire, and served as courts of judicature and public assembly-halls, differ essentially in their origin and form from the churches of the Christians. The forensic basilicas were neither fitted up for the purposes of Christian worship, nor did they, or the heathen temples, serve as models for the construction of Christian churches. The latter are rather to be regarded as extensions of the private dwelling-houses of the Romans, where the first assemblies of the community were held, and the component parts of which were reproduced in ecclesiastical edifices. The church, however, was by no means a servile imitation of the house, but a free development from it, of which the following became the established type. A small portico borne by columns leads to the anterior court (atrium), surrounded by colonnades and provided with a fountain (cantharus) in the centre; the eastern colonnade is the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apsis). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a columnar structure, occupied a detached position in the apse; the space in front of it, bounded by cancelli or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early Christian basilicas exhibit a neglect of external architecture, the chief importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often procured by plundering the ancient Roman edifices, and transferring them to the churches with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the 'triumphal' arch which separates the apse from the nave. The mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at Ravenna, where during the Ostrogothic supremacy (493-552), as well as under the succeeding Byzantine empire, architecture was zealously cultivated. The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the interior appropriately moulded with reference to the superincum-

Byzantine Style.

bent arches. There, too, the art of mosaic painting was sedulously cultivated, exhibiting in its earlier specimens (in *S. Giovanni in Fonte* and *S. Nazario e Celso*) greater technical excellence and better drawing than the contemporaneous Roman works. At Ravenna the Western style also appears in combination with the Eastern, and the church of *S. Vitale* (dating from 547) may be regarded as a fine example of a Byzantine structure.

The term 'BYZANTINE' is often misapplied. Every work of the so-called dark centuries of the middle ages, everything in architecture that intervenes between the ancient and the Gothic, everything in painting which repels by its uncouth, ill-proportioned forms, is apt to be termed Byzantine; and it is commonly supposed that the practice of art in Italy was entrusted exclusively to Byzantine hands from the fall of the Western Empire to an advanced period of the 13th century. This belief in the universal and unqualified prevalence of the Byzantine style, as well as the idea that it is invariably of a clumsy and lifeless character, is entirely unfounded. The forms of Byzantine architecture are at least strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the recess of the apse, every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and insignificant passages; the apse loses its intimate connection with the nave, being separated from it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of S. Sophia, and prevails throughout Oriental Christendom, but in the West, including Italy, only occurs sporadically. With the exception of the churches of S. Vitale at Ravenna, and St. Mark at Venice, the edifices of Lower Italy alone show a frequent application of this style.

GROWTH OF ART IN ITALY.

The Byzantine imagination does not appear to have exercised a greater influence on the growth of other branches of Italian art than on architecture. A brisk traffic in works of art was carried on by Venice, Amalfi, and other Italian towns, with the Levant; the position of Constantinople resembled that of the modern Lyons; silk wares, tapestry, and jewellery were most highly valued when imported from the Eastern metropolis. Byzantine artists were always welcome visitors to Italy, Italian connoisseurs ordered works to be executed at Constantinople, chiefly those in metal, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the inference that Italian art was quite subordinate to Byzantine. On the contrary, notwithstanding various external influences, it

underwent an independent and unbiassed development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be admitted, that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition, and the national idea of form could not be repressed or superseded.

ROMANESQUE STYLE.

About the middle of the 11th century a zealous and promising artistic movement took place in Italy, and the seeds were sown which three or four centuries later yielded so luxuriant a growth. As yet nothing was matured, nothing completed, the aim was obscure, the resources insufficient; meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme; these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the Romanesque period (11th-13th cent.), and the then prevalent forms of art the **Romanesque Style.** As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their relation of daughtership to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party-conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches are unquestionably the more organically conceived, the individual

parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa, founded as early as the 11th century, or the church of S. Miniato near Florence, dating from the 12th, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the courses of stone, presents a fine decorative effect. At the same time the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. In the Baptistery of Florence (S. Giovanni) a definite Roman structure (the Pantheon) has even been imitated. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object; the ideal which they have in view, although perhaps instinctively only, lies in the past; to conjure up this, and bring about a Renaissance of the antique, appears to be the goal of their aspirations. They apply themselves to their task with calmness and concentration, they indulge in no bold or novel schemes, but are content to display their love of form in the execution of details. What architecture as a whole loses in historical attraction is compensated for by the beauty of the individual edifices. While the North possesses structures of greater importance in the history of the development of art, Italy boasts of a far greater number of pleasing works.

There is hardly a district in Italy which does not boast of interesting examples of Romanesque architecture. At *Verona* we may mention the famous church of St. Zeno with its sculptured portals. In the same style are the cathedrals of *Ferrara*, *Modena*, *Parma*, and *Piacenza*, the church of S. Ambrogio at *Milan*, with its characteristic fore-court and façade, and that of S. Michele at *Pavia*, erroneously attributed to the Lombardi. Tuscany abounds with Romanesque edifices. Among these the palm is due to the cathedral of *Pisa*, a church of spacious dimensions in the interior, superbly embellished with its marble of two colours and the rows of columns on its façade. To the same period also belong the neighbouring Leaning Tower and the Baptistery. The

ROMANESQUE CHURCHES.

churches of *Lucca* are copies of those at Pisa. Those of *Florence*, however, such as the octagonal, dome-covered baptistery and the church of S. Miniato al Monte, exhibit an independent style.

Gothic Style.

The position occupied by Italy with regard to **Gothic** architecture is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects (practised at Assisi by the German master Jacob), and adopted as being in consonance with the tendency of the age; it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of *Milan* cannot be regarded as a fair specimen of Italian Gothic, but this style must rather be sought for in the mediæval cathedrals of *Florence*, *Siena*, *Orvieto*, in the church of S. Petronio at *Bologna*, and in numerous secular edifices, such as the Loggia dei Lanzi at Florence, the communal palaces of mediæval Italian towns, and the palaces of *Venice*. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from these cathedrals. The spacious interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices, — whether to their disadvantage, it may be doubted. It is not so much the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, as a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique.

The apparently sudden and unprepared-for revival of ancient ideals in the 13th century is one of the most interesting phenomena in the history of art. The Italians themselves could only account for this by attributing it to chance. The popular story was that the sculptor Niccolò Pisano was induced by an inspection of ancient sarcophagi to exchange the prevailing style for the ancient, and indeed in one case we can trace back a work of his to its antique prototype. We refer to a relief on the pulpit in the Baptistery at Pisa, several figures in which are borrowed from a Bacchus vase still preserved in the Campo Santo of that city (pp. 345, 347). Whether Niccolò Pisano was a member of a local school or was trained under foreign influences we are as yet unable to determine. His sculptures on the pulpits in the Baptistery of Pisa and the Cathedral of Siena introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher interest is awakened by their peculiarly fresh and lifelike tone, indicating the enthusiastic concentration with which the master devoted himself to his task. During the succeeding period (Pisan School) ancient characteristics were placed in the background, and importance was attached solely to life and expression (e.g. reliefs on the façade of the Cathedral at Orvieto). Artists now began to impart to their compositions the impress of their own peculiar views, and the public taste for poetry, which had already strongly manifested itself, was now succeeded by a love of art also.

Revival of Ancient Art Ideals.

From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who observed the change of views, the revolution in sense of form, and the superiority of the more recent works in life and expression, warmly extolled their authors, and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect **Giotto di Bondone** (1276-1336), the father of modern Italian art, with Giovanni Cimabue (d. after 1302), the most celebrated representative of the earlier style. (Cimabue is said to have watched Giotto, when, as a shepherd-boy, relieving the monotony of his office by tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence). But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panel-painting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Tuscan mosaics as works of the transition-period, and restored the Sienese master *Duccio*, who was remarkable for his sense of the beauti-

Rise of Modern Art.

ful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, and cumbrous masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is only second in popularity to that of Raphael. The fact is that

GIOTTO'S INFLUENCE.

Giotto's celebrity is not due to any single perfect work of art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience, or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, life-like scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Duccio, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of *S. Croce* (especially the choir-chapels) and *S. Maria Novella* at Florence. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at *Assisi*

and in the *Madonna dell' Arena* at *Padua*, where in 1306 he executed a representation of scenes from the lives of the Virgin and the Saviour. The *Campo Santo* of Pisa affords specimens of the handiwork of his pupils and contemporaries. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (e.g. the Triumph of Death), their sublimity (Last Judgment, Trials of Job), or their richness in dramatic effect (History of St. Rainerus, and of the Martyrs Ephesus and Potitus).

In the 15th century, as well as in the 14th, *Florence* continued to take the lead amongst the capitals of Italy in matters of art. Vasari attributes this merit to its pure and delicious atmosphere, which he regards as highly conducive to intelligence and refinement. The fact, however, is, that Florence did not itself produce a greater number of eminent artists than other places. During a long period Siena successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth to the two painters D'AVANZO and ALTICHIERI (paintings in the Chapel of *S. Giorgio* in Padua), who far surpass Giotto's ordinary style. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined ease and dignity so harmoniously as Florence. What therefore was but obscurely experienced in the rest of Italy, and manifested at irregular intervals only, was generally first realised here with tangible distinctness. Florence became the birthplace of the revolution in art effected by Giotto, and Florence was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century and superseded the style of Giotto.

FLORENCE, A CRADLE OF ART.

The word **Renaissance** is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be more zealously prosecuted, the essential character of the Renaissance consists by no means exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilisation in Italy during the 15th and 16th centuries. How the Renaissance manifested itself in political life, and the different phases it assumes in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and

RENAISSANCE CULTURE.

the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith), the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, and they aim at mastering the principles of each different branch. They work simultaneously as painters and sculptors, and when they devote themselves to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious LEON BATTISTA ALBERTI, who is entitled to the same rank in the 15th century, as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of drapery and colour are zealously pursued and practically applied. External truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of life-like character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions, and when such incidents are represented, they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This transference of remote events to the present bears a

FIDELITY OF THE RENAISSANCE ARTISTS TO NATURE.

striking resemblance to the naïve and not unpleasing tone of the chronicler. The development of Italian art, however, by no means terminates with mere fidelity to nature, a quality likewise displayed by the contemporaneous art of the North. A superficial glance at the works of the Italian Renaissance enables one to recognise the higher goal of imagination. The carefully selected groups of dignified men, beautiful women, and pleasing children, occasionally without internal necessity placed in the foreground, prove that attractiveness was pre-eminently aimed at. This is also evidenced by the early-awakened enthusiasm for the nude, by the skill in disposition of drapery, and the care devoted to boldness of outline and accuracy of form. This aim is still more obvious from the keen sense of symmetry observable in all the better artists. The individual figures are not coldly and accurately drawn in conformity with systematic rules. They are executed with refined taste and feeling; harshness of expression and unpleasing characteristics are sedulously avoided, while in the art of the North physiognomic fidelity is usually accompanied by extreme rigidity. A taste for symmetry does not prevail in the formation of the individual figure only; obedience to rhythmical precepts is perceptible in the disposition of the groups also, and in the composition of the entire work. The intimate connection between Italian painting (fresco) and architecture naturally leads to the transference of architectural rules to the province of pictorial art, whereby not only the invasion of a mere luxuriant naturalism was obviated, but the fullest scope was afforded to the artist for the execution of his task. For, to discover the most effective proportions, to inspire life into a scene by the very rhythm of the lineaments, are not accomplishments to be acquired by extraneous aid; precise measurement and calculation are here of no avail; a discriminating eye, refined taste, and a creative imagination, which instinctively divines the appropriate forms for its design, can alone excel in this sphere of art. This enthusiasm for external beauty and just and harmonious proportions is the essential characteristic of the art of the Renaissance. Its veneration for the antique is thus also accounted for. At first an ambitious thirst for fame caused the Italians of the 15th and 16th centuries to look back to classical antiquity as the era of illustrious men, and ardently to desire its return. Subsequently, however, they regarded it simply as an excellent and appropriate resource, when the study of actual life did not suffice, and an admirable assistance in perfecting their sense of form and symmetry. They by no means viewed the art of the ancients as a perfect whole, or as the product of a definite historical epoch, which developed itself under peculiar conditions; but their attention was arrested by the individual works of antiquity and their special beauties. Thus ancient ideas were re-admitted into the sphere of Renaissance art. A return to the religious spirit of the Romans and Greeks is not of

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course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could only receive life from creative imagination, did they exercise so powerful an influence on the Italian masters. The importance of mythological characters being wholly due to the perfect beauty of their forms, they could not fail on this account pre-eminently to recommend themselves to Renaissance artists.

CHARACTERISTICS OF RENAISSANCE ARCHITECTURE.

These remarks will, it is hoped, convey to the reader a general idea of the character of the Renaissance. Those who examine the architectural works of the 15th or 16th century should refrain from marring their enjoyment by the not altogether justifiable reflection, that in the Renaissance style no new system was invented, as the architects merely employed the ancient elements, and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organisation, however, great beauty of form, the outcome of the most exuberant imagination, will be observed in all these structures.

Throughout the diversified stages of development of the succeeding styles of Renaissance architecture, felicity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should also be regarded as the principal task of the spectator, who with this object in view will do well to compare a Gothic with a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and the proper ratio of the open to the closed cannot fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example, proceed to inspect the *Pitti Palace* at Florence, which, undecorated and unorganised as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the mass, the justness of proportion in the elevation of the stories, and the tasteful adjustment of the windows in the vast surface of the façade. That the architects thoroughly understood the æsthetical effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces, in which the roughly hewn blocks (rustica) in the successive stories recede in gradations, and by their careful experiments as to whether the cornice surmounting the structure should bear reference to the highest story, or to the entire façade. The same bias manifests itself in Bramante's imagination. The *Cancelleria* is justly

considered a beautifully organised structure; and when, after the example of Palladio in church-façades, a single series of columns was substituted for those resting above one another, symmetry of proportion was also the object in view.

From the works of Brunelleschi (p. xliv), the greatest master of the **Early Renaissance,** down to those of Andrea Palladio of Vicenza (p. xlv), the last great architect of the Renaissance, the works of all the architects of that period will be found to possess many features in common. The style of the 15th century may, however, easily be distinguished from that of the 16th. The Florentine *Pitti*, *Riccardi*, and *Strozzi* palaces are still based on the type of the mediæval castle, but other contemporary creations show a closer affinity to the forms and articulation of antique art. A taste for beauty of detail, coeval with the realistic tendency of painting, produces in the architecture of the 15th century an extensive application of graceful and attractive ornaments, which entirely cover the surfaces, and throw the real organisation of the edifice into the background. For a time the true aim of Renaissance art appears to have been departed from; anxious care is devoted to detail instead of to general effect; the re-application of columns did not at first admit of spacious structures; the dome rose but timidly above the level of the roof. But this attention to minutiæ, this disregard of effect on the part of these architects, was only, as it were, a restraining of their power, in order the more completely to master, the more grandly to develop the art. EARLY RENAISSANCE.

There is no doubt that the Renaissance palaces (among which that of Urbino, mentioned in vol. ii. of this Handbook, has always been regarded as pre-eminently typical) are more attractive than the churches. These last, however, though destitute of the venerable associations connected with the mediæval cathedrals, bear ample testimony to the ability of their builders. The churches of Northern Italy in particular are worthy of examination. The first early Renaissance work constructed in this part of the country was the façade of the *Certosa of Pavia*, a superb example of decorative architecture. Besides the marble edifices of this period we also observe structures in brick, in which the vaulting and pillars form prominent features. The favourite form was either circular or that of the Greek cross (with equal arms), the edifice being usually crowned with a dome, and displaying in its interior an exuberant taste for lavish enrichment. Of this type are the church of the *Madonna della Croce* near *Crema* and several others at *Piacenza* and *Parma* (Madonna della Steccata). It was in this region that BRAMANTE prosecuted the studies of which Rome afterwards reaped the benefit. Among the secular buildings of N. Italy we may mention the *Ospedale Maggiore* at *Milan*, which shows the transition from Gothic to Renaissance. The best survey of the palatial edifices built of brick will be obtained by walking through the streets of *Bologna* (p. 306).

The visitor to *Venice* will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The church of *S. Zaccaria* is an example of early Renaissance still in conflict with Gothic, while the richly coloured church of *S. Maria dei Miracoli* and the *Scuola di S. Marco* exhibit the style in its perfection. Foremost among the architects of Venice must be mentioned the *Lombardi*, to whom most of the Venetian buildings of the 15th cent. are attributed; but we shall afterwards advert to the farther progress of Venetian architecture (p. xlv). One of the most famous architects of N. Italy was Fra Giocondo of *Verona*, a monk, philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly well trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At *Florence*, the scene of Filippo Brunelleschi's labours (1379-1446), the attention is chiefly arrested by the church of *S. Lorenzo* (1425), with its two sacristies (the earlier by Brunelleschi, the later by Michael Angelo, which it is interesting to compare), while the small *Cappella dei Pazzi* near S. Croce is also noticeable. The *Palazzo Rucellai* is also important as showing the combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. *Siena*, with its numerous palaces, *Pienza*, the model of a Renaissance town, and *Urbino* also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. While all these different edifices possess many features in common, they may be classed in a number of groups, differing in material and various other characteristics, and entirely relieving them from any reproach of monotony.

The early Renaissance is succeeded by Bramante's epoch (1444-1514), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions were circumscribed, while greater significance and more marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the *Church of St. Peter* been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (and vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities, crowned by a dome, possesses concentrated

Zenith of the Renaissance.

unity, and that the pillar-construction relieved by niches presents a most majestic appearance; nor can it be disputed that in the churches of the Renaissance the same artistic principles are applied as in the universally admired palaces and secular edifices. If the former therefore excite less interest, this is not due to the inferiority of the architects, but to causes beyond their control. The great masters of this culminating period of the Renaissance were RAPHAEL, BALDASSARE PERUZZI, the younger ANTONIO DA SANGALLO of Rome, MICHELE SAMMICHELI of Verona (p. 200), JACOPO SANSOVINO of Venice, and lastly MICHAEL ANGELO. The succeeding generation of the 16th century did not adhere to the style introduced by Bramante, though not reduced by him to a finished system. They aim more sedulously at general effect, so that harmony among the individual members begins to be neglected; they endeavour to arrest the eye by boldness of construction and striking contrasts; or they borrow new modes of expression from antiquity, the precepts of which had hitherto been applied in an unsystematic manner only.

FAMOUS RENAISSANCE BUILDINGS.

The traveller will become acquainted with the works of Bramante and his contemporaries at *Rome* (see vol. ii. of this Handbook), but there are other places also which possess important examples of the 'High Renaissance' style. At *Florence*, for example, are the *Palazzo Pandolfini* and the *Palazzo Uguccioni*, both of which are said to have been designed by RAPHAEL; the *Court of the Pitti Palace* by BART. AMMANATI; the *Palazzo Serristori* and the *Palazzo Bartolini* by BACCIO D'AGNOLO. We must also mention *Mantua* as the scene of the architectural labours of GIULIO ROMANO (p. 211), *Verona* with its numerous buildings by SAMMICHELI (e. g. the Palazzo Bevilacqua), and *Padua*, where GIOVANNI MARIA FALCONETTO (1458-1534) and ANDREA RICCIO, or properly BRIOSCO (S. Giustina) flourished. At *Venice* the Renaissance culminated in the first half of the 16th cent. in the works of the Florentine JACOPO SANSOVINO (properly TATTI, 1477-1570), and at *Genoa* in those of GALEAZZO ALESSI (1500-72) of Perugia (e.g. S. Maria in Carignano).

ARCHITECTURE AT VENICE.

In the middle and latter half of the 16th cent, *Venice*, *Genoa*, and *Vicenza* were zealous patrons of art. To this period belongs ANDREA PALLADIO of Vicenza (1518-80; p. 215), the last of the great Renaissance architects, whose Venetian churches *(S. Giorgio Maggiore* and *Redentore)* and Vicentine palaces are equally celebrated. The fundamental type of domestic architecture at Venice recurs with little variation. The nature of the ground afforded little scope for the caprice of the architect, while the conservative spirit of the inhabitants inclined them to adhere to the style established by custom. Nice distinctions of style are therefore the more observable, and that which emanated from a pure sense of form the more appreciable. Those who have been convinced by careful comparison of the great superiority of the

Biblioteca (in the Piazzetta) of Sansovino over the new Procurazie of Scamozzi, although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance.

Minor Works of Art.

Much, however, would be lost by the traveller who devoted his attention exclusively to the master-works which have been extolled from time immemorial, or solely to the great monumental structures. As even the insignificant vases (*majolicas*, manufactured at Pesaro, Urbino, Gubbio, and Castel-Durante) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood *(intarsia)*, often verge on the sphere of architecture in their designs, drawing, and style of enrichment.

Sculpture of the Renaissance.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life manifests its greatest excellence in secular structures, cannot fail to gratify the taste of the most superficial observer. With the sculpture of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is frequently imitated at the present day; and painting undoubtedly attained its highest consummation at the same period; but the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age, and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less appreciated than pictorial and architectural works, in which adventitious historical origin is obviously less important than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetical rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculptors of the 15th century.

These, however, contrary to immemorial usage, are executed in a pictorial style. Lorenzo Ghiberti (1378-1455), for example, in his celebrated (eastern) door of the Baptistery of Florence, is not satisfied with grouping the figures as in a painting, and placing them in a rich landscape copied from nature. He treats the background in accordance with the rules of perspective; the figures at a distance are smaller and less raised than those in the foreground. He oversteps the limits of the plastic art, and above all violates the laws of the relief-style, according to which the figures are always represented in an imaginary space, and the usual system of a mere design in profile seldom departed from. In like manner the painted reliefs in terracotta by Luca della Robbia (1400-82) are somewhat inconsistent with purity of plastic form. But if it be borne in mind that the sculptors of the Renaissance did not derive their ideas from a previously defined system, or adhere to abstract rules, the fresh and life-like vigour of their works (especially those of the 15th century) will not be disputed, and prejudice will be dispelled by the great attractions of the reliefs themselves. The sculpture of the Renaissance adheres as strictly as the other arts to the fundamental principle of representation; scrupulous care is bestowed on the faithful and attractive rendering of the individual objects; the taste is gratified by expressive heads, graceful female figures, and joyous children; the sculptors have a keen appreciation of the beauty of the nude, and the importance of a calm and dignified flow of drapery. In their anxiety for fidelity of representation, however, they do not shrink from harshness of expression or rigidity of form. Their predilection for bronze-casting, an art which was less in vogue in the 16th cent., accords with their love of individualising their characters. In this material, decision and pregnancy of form are expressed without restraint, and almost, as it were, spontaneously. Works in marble also occur, but these generally trench on the province of decoration, and seldom display the bold and unfettered aspirations which are apparent in the works in bronze.

The churches have always afforded the most important field for the labours of the Italian sculptors, some of them, such as *S. Croce* at Florence, *Frari* and *S. Giovanni e Paolo* at Venice, and the *Santo* at Padua, forming very museums of Renaissance sculpture. At the same time many of the wealthier families (the *Medici* and others) embellished their mansions with statuary, and the art of the sculptor was frequently invoked with a view to erect a fitting tribute to the memory of some public benefactor (such as the equestrian statues at *Venice* and *Padua*).

Sculptors of the Renaissance

At *Florence*, the cradle of Renaissance sculpture, we become acquainted with Ghiberti and Della Robbia, who have been already mentioned, and with the famous Donatello (properly Donato di Niccolò di Betti Bardi, 1386-1466), who

introduced a naturalistic style, which, though often harsh, is full of life and character. The *Judith Group* in the Loggia de' Lanzi is an exaggerated and unpleasing example of this style, the master having aimed at the utmost possible expressiveness, while the lines and contours are entirely destitute of ease. Among Donatello's most successful works on the other hand are his statue of *St. George* (in Or S. Michele, which also contains his *Peter* and *Mark;* p. 393) and his *Victorious David* in bronze in the Museo Nazionale (p. 402), a collection invaluable to the student of the early Renaissance. The reliefs on the two pulpits in *S. Lorenzo* and the sculptures in the sacristy of that church (p. 420) should also be inspected. Donatello's finest works out of Florence are his numerous sculptures in S. Antonio at *Padua.*

The next sculptor of note was Andrea Verrocchio (1435-88). Most of the other masters of this period (Antonio Rossellino, Mino da Fiesole, Desiderio da Settignano) were chiefly occupied in the execution of tombstones, and do not occupy a position of much importance; but the life and sense of beauty which characterise the early Renaissance are admirably exemplified in the works of the comparatively unknown Matteo Civitali of *Lucca* (1435-1501; Altar of St. Regulus in the Cathedral, p. 353). Important Florentine masters of the first half of the 16th cent. were Giov. Franc. Rustici (1474-1550?), who was perhaps inspired by Leonardo, and particularly Andrea Sansovino (1460-1529), the author of the exquisite group of Christ and the Baptist in the Baptistery at *Florence*, of superb monuments at *Rome* (in the choir of S. Maria del Popolo), and of part of the sculptures which adorn the Santa Casa at *Loreto.* Northern Italy also contributed largely to the development of the plastic art. The Certosa at *Pavia*, for example, afforded occupation during several decades to numerous artists, among whom the most eminent were Giovanni Antonio Amadeo (sculptor of the huge monuments in the Cappella Colleoni at Bergamo), and, at a later period, Cristoforo Solari, surnamed Il Gobbo; *Venice* gave birth to the famous sculptor Alessandro Leopardi (d. 1521); Riccio or Briosco wrought at *Padua;* Agostino Busti, il Bambaja (p. 126) and the above-mentioned Cristoforo Solari, were actively engaged at *Milan;* and *Modena* afforded employment to Mazzoni and Begarelli (p. 296), artists in terracotta, the latter of whom is sometimes compared with Correggio.

Of the various works executed by these masters, *Monumental Tombs* largely predominate. While these monuments are often of a somewhat bombastic character, they afford an excellent illustration of the high value attached to individuality and personal culture during the Renaissance period. We may perhaps also frequently take exception to the monotony of their style, which remained almost unaltered for a whole century, but we cannot fail

to derive genuine pleasure from the inexhaustible freshness of imagination displayed within so narrow limits.

As museums cannot convey an adequate idea of the sculpture of the 15th century, so the picture galleries will not afford an accurate insight into the painting of that period.† Sculptures are frequently removed from their original position, many of those belonging to the Florentine churches, for example, having been of late transferred to museums; but mural paintings are of course generally inseparable from the walls which they adorn. Of the frescoes of the 15th century of which a record has been preserved, perhaps one-half have been destroyed or obliterated, but those still extant are the most instructive and attractive examples of the art of this period. The mural paintings in the church *del Carmine (Cappella Brancacci)* at Florence are usually spoken of as the earliest specimens of the painting of the Renaissance. This is a chronological mistake, as some of these frescoes were not completed before the second half of the 15th century; but on material grounds the classification is justifiable, as this cycle of pictures may be regarded as a programme of the earlier art of the Renaissance, the importance of which it served to maintain, even during the age of Raphael. Here the beauty of the nude was first revealed, and here a calm dignity was for the first time imparted to the individual figures, as well as to the general arrangement; and the transformation of a group of indifferent spectators in the composition into a sympathising choir, forming as it were a frame to the principal actors in the scene, was first successfully effected. It is, therefore, natural that these frescoes should still be regarded as models for imitation, and that, when the attention of connoisseurs was again directed during the last century to the beauties of the pre-Raphaelite period, the works of Masaccio (1401-1428) and Filippino Lippi (1457-1504) should have been eagerly rescued from oblivion.

Painting of the Cinquecento.

A visit to the churches of Florence is well calculated to convey an idea of the subsequent rapid development of the art of painting. The most important and extensive works are those of Domenico Ghirlandajo (1449-94): viz. frescoes in S. Trinità, and those in the choir of S. Maria Novella, which in sprightliness of conception are hardly surpassed by any other work of the same period. (The traveller will find it very instructive to compare the former of these works with the mural paintings of Giotto in S. Croce, which also represent the legend of St. Francis, and to draw a parallel between Ghirlandajo's Last Supper in the monasteries of S. Marco and Ognissanti, and the work of Leonardo.) In the Dominican monastery of S. Marco reigns the pious and peaceful genius of Fra Giovanni Angelico da Fiesole (1387-1455), who.

Painting at Florence.

† The best works on this subject are *Crowe & Cavalcaselle's History of Painting in Italy*, and *History of Painting in North Italy*.

though inferior to his contemporaries in dramatic power, vies with the best of them in his depth of sentiment and his sense of beauty, as expressed more particularly by his heads, and who in his old age displayed his well-matured art in the frescoes of the chapel of St. Nicholas in the Vatican.

Although the Tuscan painters exhibit their art to its fullest extent in their mural paintings, their easel-pictures are also well worthy of most careful examination; for it was chiefly through these that they gradually attained to perfection in imparting beauty and dignity to the human form. Besides the two great Florentine galleries (Uffizi and Pitti), the collection of the Academy (p. 413) is also well calculated to afford a survey of the progress of Florentine painting.

Painting in other Parts of Tuscany.

Beyond the precincts of Florence, Benozzo Gozzoli's charming scenes from the Old Testament on the northern wall of the Campo Santo of Pisa, truly forming biblical genre-pictures, and his scenes from the life of St. Augustine in *S. Gimignano*, Filippo Lippi's frescoes at *Prato* (p. 362), Piero della Francesca's Finding of the Cross in S Francesco at *Arezzo*, and lastly Luca Signorelli's representation of the Last Day in the Cathedral at *Orvieto*, afford a most admirable review of the character and development of Renaissance painting in Central Italy. Arezzo and Orvieto should by no means be passed over, not only because the works they contain of Piero della Francesca and Luca Signorelli show how nearly the art even of the 15th century approaches perfection, but because both of these towns afford an immediate and attractive insight into the artistic taste of the mediæval towns of Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the 15th century united in the mural paintings of the Sistine Chapel at *Rome*, where Sandro Botticelli, a pupil of the elder Lippi, Cosimo Rosselli, Dom. Ghirlandajo, Signorelli, and Perugino have executed a number of rich compositions from the life of Moses and that of Christ.

Other Schools.

But an acquaintance with the Tuscan schools alone can never suffice to enable one to form a judgment respecting the general progress of art in Italy. Chords which are here but slightly touched vibrate powerfully in *Upper Italy*. The works of Andrea Mantegna (1431-1506; at Padua and Mantua) derive much interest from having exercised a marked influence on the German masters Holbein and Dürer, and surpass all the other works of his time in fidelity to nature and excellence of perspective (p. 210). — The earlier masters of the *Venetian School* (Vivarini, Crivelli) were to some extent adherents of the Paduan school, to which Mantegna belonged, but the peculiar Venetian style, mainly founded on local characteristics, and admirably successful in its rich portraiture of noble and dignified personages, was soon afterwards elaborated by Gentile Bellini (1421-1507) and his brother Gio-

VANNI (1426-1516), sons of Giacomo (comp. p. 236). — The Umbrian School also, which originated at Gubbio, and is admirably represented early in the 15th century by OTTAVIANO NELLI, blending with the Tuscan school in GENTILE DA FABRIANO, and culminating in its last masters PIETRO VANNUCCI, surnamed PERUGINO (1446-1524), and BERNARDINO PINTURICCHIO (1454-1513), merits attention, not only because Raphael was one of its adherents during his first period, but because it supplements the broader Florentine style, and notwithstanding its peculiar and limited bias is impressive in its character of lyric sentiment and religious devotion (e. g. Madonnas).

The fact that the various points of excellence were distributed among different local schools showed the necessity of a loftier union. Transcendent talent was requisite in order harmoniously to combine what could hitherto be viewed separately only. The 15th century, notwithstanding all its attractiveness, shows that the climax of art was still unattained. The forms employed, graceful and pleasing though they be, are not yet lofty and pure enough to be regarded as embodiments of the highest and noblest conceptions. The figures still present a local colouring, having been selected by the artists as physically attractive, rather than as characteristic and expressive of their ideas. A portrait style still predominates, the actual representation does not appear always wisely balanced with the internal significance of the event, and the dramatic element is insufficiently emphasised. The most abundant scope was therefore now afforded for the labours of the great triumvirate, LEONARDO DA VINCI, MICHAEL ANGELO BUONARROTI, and RAPHAEL SANTI, by whom an entirely new era was inaugurated.

UNION OF DIFFERENT SCHOOLS.

**Leonardo's** (1452-1519) remarkable character can only be thoroughly understood by means of prolonged study. His comprehensive genius was only partially devoted to art; he also directed his attention to scientific and practical pursuits of an entirely different nature. Refinement and versatility may be described as the goal of his aspirations; a division of labour, a partition of individual tasks were principles unknown to him. He laid, as it were, his entire personality into the scale in all that he undertook. He regarded careful physical training as scarcely less important than comprehensive culture of the mind; the vigour of his imagination served also to stimulate the exercise of his intellect; and his minute observation of nature developed his artistic taste and organ of form. One is frequently tempted to regard Leonardo's works as mere studies, in which he tested his powers, and which occupied his attention so far only as they gratified his love of investigation and experiment. At all events his personal importance has exercised a greater influence than his productions as an artist, especially as his prejudiced age strenuously sought to

LEONARDO DA VINCI.

obliterate all trace of the latter. Few of Leonardo's works have been preserved in Italy, and these sadly marred by neglect. A reminiscence of his earlier period, when he wrought under Andrea Verrocchio at Florence, and was a fellow-pupil of Lorenzo di Credi, is the fresco *(Madonna and donor)* in S. Onofrio at Rome. Several oil-paintings, portraits, Madonnas, and composed works are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. The following are the most famous of his pictures in the Italian galleries: — in the Ambrosiana of Milan the *Portrait of Isabella of Arragon*, wife of Giov. Galeazzo Sforza; in the Palazzo Pitti the *Goldsmith* and the *Monaca* (both of doubtful authenticity); in the Uffizi the *Portrait of himself* (certainly spurious) and the *Adoration of the Magi*, which last, though little more than a sketch, bears full testimony to the fertility of the artist's imagination; and lastly, in the Vatican Gallery, the *St. Jerome* (in shades of brown). The traveller will also find Leonardo's drawings in the Ambrosiana exceedingly interesting. The best insight into Leonardo's style, and his reforms in the art of colouring, is obtained by an attentive examination of the works of the Milan school (Luini, Salaino; p. 129), as these are far better preserved than the original works of the master, of which (his battle-cartoon having been unfortunately lost with the exception of a single equestrian group) the Last Supper in S. Maria delle Grazie at Milan is now the only worthy representative. Although now a total wreck, it is still well calculated to convey an idea of the new epoch of Leonardo. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves, and yet simultaneously point to a common centre and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail, the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the amateur when he turns from Leonardo to **Michael Angelo** (1474-1563). On the one hand he hears Michael Angelo extolled as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art, and was the precursor of the decline of sculpture and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significative, and faithfully conceived. As in the case of Leonardo, we shall find that it is only by studying the master's biography that we can obtain an explanation of these anomalies, and

Michael Angelo.

reach a true appreciation of Michael Angelo's artistic greatness. Educated as a sculptor, he exhibits partiality to the nude, and treats the drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life, and he seeks to attain it by imparting to them an imposing and impressive character. At the same time he occupies an isolated position, at variance with many of the tendencies of his age. Naturally predisposed to melancholy, concealing a gentle and almost effeminate temperament beneath a mask of austerity, Michael Angelo was confirmed in his peculiarities by the political and ecclesiastical circumstances of his time, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which however he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to fathom the hidden sentiments which the master intended to embody in his statues and pictures; his imitators seem to have seen in them nothing but massive and clumsy forms, and soon degenerated into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His *Moses* in S. Pietro in Vincoli is of impossible proportions; such a man can never have existed; the small head, the huge arms, and the gigantic torso are utterly disproportionate; the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; and so also are the *Monuments of the Medici* in S. Lorenzo at Florence, in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo only sacrifices accuracy of detail in order to enhance the aggregate effect. Had so great and talented a master not presided over the whole, the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism would have been the result. Michael Angelo's numerous pupils, in their anxiety to follow the example of his Last Judgment in the Sistine, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while Baccio Bandinelli, thinking even to surpass Michael Angelo, produced in his group of Hercules and Cacus (in the Piazza della Signoria at Florence) a mere caricature of his model.

Michael Angelo lived and worked at Florence and Rome alternately. We find him already in Rome at the age of 21 years (1496), as Florence, after the banishment of the Medici, offered no favourable field for the practice of art. Here he chiselled the *Pietà* and the *Bacchus*. In the beginning of the 16th cent. he returned to his home, where he produced his *David* and worked on the *Battle Cartoon* (Florentines surprised while bathing by the Pisans), which has since disappeared. In 1505 the Pope recalled him to Rome, but

the work entrusted to him there, the *Tomb of Julius II.*, was at this time little more than begun. The *Ceiling Paintings in the Sistine Chapel* absorbed his whole attention from 1508 to 1512. After the death of Julius, his monument was resumed on a more extensive scale. The commands of the new pope, however, who wished to employ the artist for the glorification of his own family, soon brought the ambitiously designed memorial once more to a standstill. From 1516 onwards Michael Angelo dwelt at Carrara and Florence, occupied at first with the construction and embellishment of the *Façade of S. Lorenzo*, which was never completed, and then with the *Tombs of the Medici.* This work also advanced very slowly towards maturity, and at last the artist, disgusted with the tyranny of the Medici, set up in their places those of the statues which were finished, and migrated to Rome (1539). His first work here was the *Last Judgment* in the Sistine Chapel, his next the erection of the scanty fragments of the tomb of Pope Julius. His last years were mainly devoted to architecture *(St. Peter's).*

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works, among which in the province of sculpture the group of the Pietà in St. Peter's occupies the highest rank. The statues of Bacchus and David (at Florence) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived in the midst of his youthful studies, or in his maturer years, is unquestionably the ceiling-painting in the Sistine. The architectural arrangement of the ceiling, and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In God the Father, Michael Angelo produced a perfect type of its kind; he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion in the prophets and sibyls. Notwithstanding the apparent monotony of the fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Lastly, in the so-called Ancestors of Christ, the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and sombre sentiments, and yet by no means destitute of gracefulness and beauty. The decorative figures also which he designed to give life to his architectural framework are wonderfully beautiful and spirited. The *Last Judgment*, which was executed nearly thirty years later (in 1541 according to Vasari), is not nearly so striking as the ceiling-paintings, owing in a great measure to its damaged condition. — Among Michael Angelo's pupils were Sébastian del Piombo (the Venetian), Marcello Venusti, and Daniele da Volterra.

Whether the palm be due to Michael Angelo or to **Raphael** (1483-1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. RAPHAEL. The admirer of Michael Angelo need, however, by no means be precluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with each master in his peculiar province, than anxiously to weigh their respective merits; and the more minutely we examine their works, the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself, and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that he did not distort the ideas which he had to embody in order to accommodate them to his own views, but rather strove to identify himself with them, and to reproduce them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other.

Little is known of Raphael's private life, nor is it known by what master he was trained after his father's death (1494). In 1500 he entered the studio of *Perugino* (p. li), and probably soon assisted in the execution of some of the works of his prolific master. That he rendered some assistance to *Pinturicchio* in the execution of the frescoes at Siena (in 1503, or perhaps as late as 1504) appears certain from their points of resemblance with some of his drawings. Of Raphael's early, or *Umbrian* period there are examples in the Vatican Gallery *(Coronation of Mary)* and the Brera at Milan (*Sposalizio of the Madonna*, 1504). On settling at *Florence* (about 1504) Raphael did not at first abandon the style he had learned at

Perugia, and which he had carried to greater perfection than any of the other Umbrian masters. Many of the pictures he painted there show that he still followed the precepts of his first master; but he soon yielded to the influence of his Florentine training. After the storm raised by Savonarola had passed over, glorious days were in store for Florence. *Leonardo*, after his return from Milan, and *Michael Angelo* were engaged here on their cartoons for the decoration of the great hall in the Palazzo Vecchio; and it was their example, and more particularly the stimulating influence of Leonardo, that awakened the genius and called forth the highest energies of all their younger contemporaries.

RAPHAEL'S FLORENTINE CONTEMPORARIES.

The fame of the Florentine school was at this period chiefly maintained by FRA BARTOLOMMEO (1475-1517) and ANDREA DEL SARTO (1487-1531). The only works of Bartolommeo which we know are somewhat spiritless altar-pieces, but they exhibit in a high degree the dignity of character, the tranquillity of expression, and the architectural symmetry of grouping in which he excelled. His finest pictures are the *Christ with the four Saints*, the *Descent from the Cross* (or Pietà), the *St. Mark* in the Pitti Gallery, and the *Madonna* in the cathedral at Lucca. The traveller would not do justice to Andrea del Sarto, a master of rich colouring, were he to confine his attention to that artist's works in the two great Florentine galleries. Sarto's *Frescoes* in the *Annunziata* (court and cloisters) and in the *Scalzo* (History of John the Baptist, p. 417) are among the finest creations of the cinquecento. Such, too, was the stimulus given to the artists of this period by their great contemporaries at Florence that even those of subordinate merit have occasionally produced works of the highest excellence, as, for instance, the Salutation of ALBERTINELLI and the Zenobius pictures of RIDOLFO GHIRLANDAJO in the Uffizi. The last masters of the local Florentine school were PONTORMO and ANGELO BRONZINO.

Raphael's style was more particularly influenced by his relations to Fra Bartolommeo, and the traveller will find it most interesting to compare their works and to determine to what extent each derived suggestions from the other. The best authenticated works in Italy of Raphael's Florentine period are the *Madonna del Granduca* (Pitti), the *Madonna del Cardinello* (Uffizi), the *Entombment* (Gal. Borghese in Rome), the *Predelle* in the Vatican, the portraits of *Angelo* and *Maddalena Doni* (Pitti), and the *Portrait of himself* (Uffizi). The *Portrait of a Lady* in the Pitti gallery is of doubtful origin, and the *Madonna del Baldacchino* in the same gallery was only begun by Raphael.

RAPHAEL'S ROMAN PERIOD.

When Raphael went to Rome in 1508 he found a large circle of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including the Sienese master GIOV. ANTONIO BAZZI, surnamed IL SODOMA, whose frescoes in the Farnesina (unfortunately not now ac-

cessible) vie with Raphael's works in tenderness and grace. A still more numerous circle of pupils, however, soon assembled around Raphael himself, such as Giulio Romano, Perino del Vaga, Andrea da Salerno, Polidoro da Caravaggio, Timoteo della Vite, Garofalo, Franc. Penni, and Giovanni da Udine. Attended by this distinguished retinue, Raphael enjoyed all the honours of a prince, although, in the Roman art world, *Bramante* (p. xliv) and *Michael Angelo* occupied an equally high rank. The latter did not, however, trench on Raphael's province as a painter so much as was formerly supposed, and the jealousy of each other which they are said to have entertained was probably chiefly confined to their respective followers. Raphael had doubtless examined the ceiling of the Sistine with the utmost care, and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps, nor suffered his native genius to be biassed in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the *Sibyls* which he painted in the church of S. Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. The *Stanze* in the Vatican, the programme for which was obviously changed repeatedly during the progress of the work, the *Tapestry*, the *Loggie*, the finest work of decorative art in existence, the *Dome Mosaics* in S. Maria del Popolo (Capp. Chigi), and the *Galatea* and *Myth of Psyche* in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (Farther particulars as to these works will be found in the second vol. of this Handbook.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the *Madonna della Sedia*, the most mundane, but most charming of his Madonnas (Pitti), the *Madonna dell' Impannata* (Pitti), the *Madonna col Divino Amore* (Naples), the *Madonna di Foligno* and the *Transfiguration* (in the Vatican), *St. Cecilia* (Bologna), and the *Young St. John* (Uffizi). The finest of his portraits are those of *Pope Julius II.* (Pitti; a replica in the Uffizi) and *Leo X. with two Cardinals* (Pitti; a copy by Andrea del Sarto at Naples). Besides these works we must also mention his *Cardinal Bibbiena* (Pitti), the *Violin-player* (in the Pal. Sciarra at Rome), the *Fornarina*, Raphael's mistress (in the Pal. Barberini at Rome), and the *Portrait of a Lady* (Pitti, No. 245), which recalls the Sistine Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid Decline set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic effort

for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial towns. Giulio Romano, for example, entered the service of the Duke of Mantua, embellished his palace with paintings, and designed the Palazzo del Tè (p. 213), while Perino del Vaga settled at Genoa (Pal. Doria). These offshoots of Raphael's school, however, soon languished, and ere long ceased to exist.

Period of Decline.

The Northern Schools of Italy, on the other hand, retained their vitality and independence for a somewhat longer period. At Bologna the local style, modified by the influence of Raphael, was successfully practised by Bart. Ramenghi, surnamed Bagnacavallo (1484-1542). *Ferrara* boasted of Lodovico Mazzolino (1481-1530), a master of some importance, and Dosso Dossi; and at *Verona* the reputation of the school was maintained by Gianfranc. Caroto.

Schools of N. Italy.

The most important works produced in Northern Italy were those of Antonio Allegri, surnamed Correggio (1494?-1534), and of the Venetian masters. Those who visit *Parma* after Rome and Florence will certainly be disappointed with the pictures of Correggio. They will discover a naturalistic tendency in his works, and they will observe, not only that his treatment of space (as in the perspective painting of domes) is unrefined, but that his individual figures possess little attraction beyond mere natural charms, and that their want of repose is apt to displease and fatigue the eye. The fact is, that Correggio was not a painter of all-embracing genius and far-reaching culture, but merely an adept in chiaroscuro, who left all the other resources of his art undeveloped.

Correggio.

In examining the principal works of the Venetian School, however, the traveller will experience no such dissatisfaction. From the school of Giovanni Bellini (p. 1) emanated the greatest representatives of Venetian painting — Giorgione, properly Barbarella (1477-1511), whose works have unfortunately not yet been sufficiently well identified, the elder Palma (1480-1528), and **Tiziano Vecellio** (1477-1575), who for nearly three quarters of a century maintained his native style at its culminating point. These masters are far from being mere colorists; nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily pourtray is a theme dictated by the culture of the Renaissance (a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Aretino). Their serene and joyous characters often recall some of the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of the different courts. His connection with the family of Este began at an early period; he carried on an active intercourse with the Gonzagas at

Venetian School.

Mantua, and executed numerous pictures for them. Later he basked in the favour of Charles V. and Philip II. of Spain. The natural result of this was that the painting of portraits and of a somewhat limited cycle of mythological subjects engrossed the greater part of his time and talents. That Titian's genius, however, was by no means alien to religion and deep feeling in art, and that his imagination was as rich and powerful in this field as in pourtraying realistic and sensually attractive forms of existence, is proved by his numerous ecclesiastical paintings, of which the finest are the Martyrdom of St. Lawrence (p. 271), the Presentation in the Temple (p. 253), and the Assumption (p. 250) at Venice. The St. Peter Martyr, another masterpiece, unfortunately fell a prey to the flames.

Owing to the soundness of the principles on which the Venetian school was based, there is no wide gulf between its masters of the highest and those of secondary rank, as is so often the case in the other Italian schools; and we accordingly find that works by Lorenzo Lotto, Sebastian del Piombo, the Bonifacio's, Pordenone, Paris Bordone, and Tintoretto frequently vie in beauty with those of the more renowned chiefs of their school. Even Paolo Caliari, surnamed Veronese (1528-88), the last great master of his school, shows as yet no trace of the approaching period of decline, but continues to delight the beholder with his delicate silvery tints and the spirit and richness of his compositions (comp. p. 236).

Correggio, as well as subsequent Venetian masters, were frequently taken as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite period were not usually overlooked. Those, however, who make the great cinquecentists their principal study will doubtless be loth to examine the works of their successors. Magnificent decorative works are occasionally encountered, but the taste is offended by the undisguised love of pomp and superficial mannerism which they generally display. Artists no longer earnestly identify themselves with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. They are, moreover, deficient in taste for beauty of form, which, as is well known, is most attractive when most simple and natural. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant alone stimulates their taste; rapidity, not excellence of workmanship, is their aim. Abundant specimens of this mannerism, exemplified in the works of Zuccaro, d'Arpino, Tempesta, and others, are encountered at Rome and Florence

Period of Decline.

(cupola of the cathedral). The fact that several works of this class produce a less unfavourable impression does not alter their general position, as it is not want of talent so much as of conscientiousness which is attributed to these artists.

The condition of Italian art, that of painting at least, improved to some extent towards the close of the 16th century, when there was a kind of second efflorescence, known in the schools as the 'revival of good taste', which is said to have chiefly manifested itself in two directions, the eclectic and the naturalistic. But these are terms of little or no moment in the study of art, and the amateur had better disregard them. This period of art also should be studied historically. The principal architectural monuments of the 17th century are the churches of the Jesuits, which unquestionably produce a most imposing effect; but the historical enquirer will not easily be dazzled by their meretricious magnificence. He will perceive the absence of organic forms and the impropriety of combining totally different styles, and he will steel himself against the gorgeous, but monotonous attractions of the paintings and other works of the same period. The bright Renaissance is extinct, simple pleasure in the natural and human is obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensual, naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions; classic dignity and noble symmetry are never attained. Crist. Allori's Judith should be compared with the beauties of Titian, and the frescoes of Annibale Carracci in the Palazzo Farnese with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the 16th and 17th centuries may be clearly understood; and the enquirer will be still farther aided by consulting the coeval Italian poetry, and observing the development of the lyric drama or opera. The poetry of the period thus furnishes a key to the mythological representations of the School of the Carracci. Gems of art, however, were not unfrequently produced during the 17th century, and many of the frescoes of this period are admirable, such as those by Guido Reni and Domenichino at Rome. Beautiful oil-paintings by various masters are also preserved in the Italian galleries. Besides the public collections of Bologna, Naples, and the Vatican and Capitol, the private galleries of Rome are of great importance. The so-called gallery-pieces, figures and scenes designated by imposing titles, and painted in the prevailing taste of the 17th century, were readily received, and indeed most appropriately placed in the palaces of the Roman nobles, most of which owe their origin and decoration to that

Second Revival.

age. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the 18th century they excel in effects of colour, and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art. At the same time they cannot conceal the fact that they have lost all faith in the ancient ideals, that they are incapable of new and earnest tasks. They breathe a close, academic atmosphere, they no longer labour like their predecessors in an independent and healthy sphere, and their productions are therefore devoid of absorbing and permanent interest.

This slight outline of the decline of Italian art brings us to the close of our brief and imperfect historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller, and to aid the uninitiated in independent discrimination and research.

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## 1. From Paris to Nice by Lyons and Marseilles.

RAILWAY to Marseilles, 536 M., in 24 (express in 16¼) hrs.; fares 106 fr. 30, 79 fr. 75, 58 fr. 45 c. (Express from Paris to Lyons, 318 M., in 9¼, ordinary trains in 12¾ hrs.; fares 63 fr. 5, 47 fr. 30, 34 fr. 70 c.) — From Lyons to Marseilles, 218 M., express in 6¾-8¼ hrs., first class only; fare 43 fr. 30 c. From Marseilles to Nice, 140 M., express in 5½-6 hrs.; fares 27 fr. 70, 20 fr. 75 c.

Soon after quitting Paris the train crosses the *Marne*, near its confluence with the Seine, and near the station of *Charenton*, the lunatic asylum of which is seen on an eminence to the left. To the right and left of (4½ M.) *Maisons-Alfort* rise the forts of *Ivry* and *Charenton*, which here command the course of the Seine. 9½ M. *Villeneuve St. Georges* is picturesquely situated on the slope of a wooded hill.

The beautiful green dale of the *Yères* is now traversed. Picturesque country houses, small parks, and thriving mills are passed in rapid succession. 11 M. *Montgeron*. The chain of hills to the left, and the plain are studded with innumerable dwellings. Before (13 M.) *Brunoy* is reached the train crosses the Yères, and beyond the village passes over a viaduct commanding a beautiful view.

The train now enters the plain of *La Brie*. 16¼ M. *Combes-la-Ville;* 19½ M. *Lieusaint;* 24 M. *Cesson*. The Seine is again reached and crossed by a handsome iron bridge at —

28 M. **Melun** *(Grand Monarque; Hôtel de France)*, the capital of the Département de Seine et Marne, an ancient town with 11,200 inhab., the Roman *Methalum*, or *Melodunum*, picturesquely situated on an eminence above the river, $^1/_2$ M. from the station. The church of Notre Dame, dating from the 11th cent., the church of St. Aspais, of the 14th cent., and the modern Gothic Hôtel-de-Ville are fine edifices.

After affording several picturesque glimpses of the Seine valley, the train enters the forest of Fontainebleau. 32 M. *Bois-le-Roi.*

37 M. **Fontainebleau** *(Hôtels de France et d'Angleterre, de l'Europe, de la Chancellerie, de Londres, de l'Aigle Noir, du Cadran Bleu*, etc.) is a quiet place with broad, clean streets (11,600 inhab.). The **Palace*, an extensive pile, containing five courts, is almost exclusively indebted for its present form to Francis I. (d. 1547), and abounds in interesting historical reminiscences. It contains a series of handsome saloons and apartments (fee 1 fr.). The **Forest* occupies an area of 42,500 acres (50 M. in circumference) and affords many delightful walks. (For farther details, see *Baedeker's Paris.*)

40 M. *Thomery* is celebrated for its luscious grapes (Chasselas de Fontainebleau). $41^1/_2$ M. *Moret*, picturesquely situated on the *Loing*, which here falls into the Seine, has a Gothic church of the 12th-15th cent. and a ruined château once occupied by Sully. To the right runs the railway to Montargis, Nevers, Moulins, and Vichy. The line crosses the valley of the Loing by a viaduct of thirty arches.

$49^1/_2$ M. **Montereau** *(Grand Monarque; Buffet)*, picturesquely situated at the confluence of the Seine and *Yonne*. (Branch-line to *Flamboin*, a station on the Paris and Troyes line.)

The train ascends the broad and well-cultivated valley of the Yonne. Stat. *Villeneuve-la-Guiard*, *Champigny*, *Pont-sur-Yonne*.

$72^1/_2$ M. **Sens** *(Hôtels de l'Ecu, de Paris)*, the ancient capital of the *Senones*, who under Brennus plundered Rome in B.C. 390, is a quiet town with 12,000 inhabitants. The early-Gothic **Cathedral* (St. Etienne), dating chiefly from the 13th cent., is an imposing edifice, though somewhat unsymmetrical and destitute of ornament.

Next stations *Villeneuve-sur-Yonne*, *St. Julien-du-Sault*, *Cézy*. 90 M. **Joigny** *(Duc de Bourgogne)*, the *Joviniacum* of the Romans, is a picturesque and ancient town (6300 inhab.) on the Yonne. 96 M. *Laroche* lies at the confluence of the Yonne and *Armançon*, and on the *Canal de Bourgogne*. Branch-line hence to *Auxerre*.

About 6 M. from *St. Florentin* is the Cistercian *Abbey of Pontigny*, where Thomas à Becket passed two years of his exile. Langton, Archbishop of Canterbury, banished by King John, and other English prelates have also sought a retreat within its walls.

122 M. **Tonnerre** *(Lion d'Or; Rail. Restaurant)*, a town with 5500 inhab., picturesquely situated on the Armançon. The church

of *St. Pierre*, on an eminence above the town, built in the 12th-16th cent., commands a pleasing prospect. — *Chablis*, $8^1/_2$ M. to the S.W., is noted for its white wines.

127 M. *Tanlay* boasts of a fine château in the Renaissance style, founded by the brother of Admiral Coligny. At *Ancy-le-Franc* there is a very handsome *Château*, erected in the 16th cent. from designs by Primaticcio. From stat. *Nuits-sous-Ravières* a branch-line runs to *Châtillon-sur-Seine*. *Montbard*, birthplace of Buffon (1707-1788), the great naturalist, contains his château and a monument to his memory. 159 M. *Les Laumes*.

Beyond *Blaisy-Bas* the line penetrates the watershed (1326 ft.) between the Seine and the Rhone by a tunnel, $2^1/_2$ M. long. Between this point and Dijon is a succession of viaducts, cuttings, and tunnels. Beyond stat. *Malain*, with its ruined château, the line enters the picturesque valley of the *Ouche*, bounded on the right by the slopes of the Côte d'Or. Stations *Velars*, *Plombières*.

197 M. **Dijon** *(Hôtels de la Cloche, de Bourgogne, du Jura; Buffet)*, with 48,000 inhab., the ancient *Divio*, once the capital of Burgundy, now that of the Département de la Côte d'Or, lies at the confluence of the Ouche and the *Souzon*. The dukes of Burgundy resided here down to the death of Charles the Bold in 1477.

The Rue Guillaume leads from the station to the *Hôtel-de-Ville*, once the ducal palace, but remodelled in the 17th and 18th centuries. The two towers and the Salle des Gardes are almost the only ancient parts. The *Museum*, containing valuable collections of pictures, antiquities, engravings, etc., is open to the public on Sundays, 12-4, on Thursdays, 12-2, and daily on payment of a fee.

**Notre Dame*, to the N. of the Hôtel-de-Ville, is a Gothic church of the 13th cent., of very picturesque exterior. The principal portal is a beautiful Gothic composition. The interior is also interesting. One of the chapels of the transept contains a black image of the Virgin dating from the 11th or 12th century.

*St. Bénigne*, the cathedral, to the S. of the Porte Guillaume, an interesting building, was erected in 1271-88. The plan resembles that of Byzantine churches. The two towers in front are covered with conical roofs, and a wooden spire, 300 ft. in height, rises over the transept.

In the vicinity are *St. Philibert*, of the 12th cent., now a magazine, and *St. Jean*, of the 15th cent., disfigured with bad paintings.

The *Castle*, to the N. of the Porte Guillaume, now in a half-ruined condition, was erected by Louis XI. in 1478-1512, and afterwards used as a state-prison. Beyond the Porte Saint Bernard stands the modern *Statue of St. Bernard* (d. 1153), who was born at Fontaine, a village near Dijon.

Dijon is the centre of the wine-trade of Upper Burgundy; the growths of Gevroy, including Chambertin, and of Vougeot, Nuits, and Beaune are the most esteemed.

During the Franco-German war of 1870-71 Dijon was twice occupied by the Germans.

Dijon is the junction of the line viâ *Dôle* and *Mouchard* to *Pontarlier*, where it diverges to the left (N.E.) to *Neuchâtel*, and to the right (S.E.) to *Lausanne* (*Geneva*) and *Brigue*. Comp. R. 3.

The line to Mâcon crosses the *Ouche* and the *Canal de Bourgogne* (p. 2), and skirts the sunny vineyards of the *Côte d'Or*, which produce the choicest Burgundy wines. At *Vougeot* is the famous *Clos-Vougeot* vineyard. Near *Nuits-sous-Beaune* a battle was fought between the Germans and the French in Dec. 1870.

218½ M. **Beaune** *(Hôtel de France)*, with 11,000 inhab., on the *Bouzoise*, deals largely in Burgundy wines. *Notre Dame*, a church of the 12th and 15th cent., has a fine but mutilated portal.

222½ M. *Meursault*. From *Chagny* a branch-line diverges to *Autun*, *Nevers*, and *Creuzot*. The train passes through a tunnel under the *Canal du Centre*, which connects the Saône and the Loire, and enters the valley of the *Thalie*. Stat. *Fontaines*.

238 M. **Châlon-sur-Saône** *(Hôtels du Chevreuil, du Commerce)*, with 20,900 inhab., situated at the junction of the Canal du Centre with the Saône, contains little to interest the traveller. The express trains do not touch Châlon, the branch-line to which diverges from the junction *Châlon-St. Cosme*. Branch-lines hence to *Lons-le-Saulnier* (p. 5) and to *Dôle*.

The line follows the right bank of the Saône; to the left in the distance rises the Jura, and in clear weather the snowy summit of Mont Blanc, upwards of 100 M. distant, is visible. 254 M. *Tournus* (5500 inhab.) possesses a fine abbey-church (St. Philibert).

274 M. **Mâcon** *(*Hôtel des Etrangers*, near the station; *de l'Europe; des Champs Elysées; du Sauvage; Buffet)*, the capital of the Department of the Saône and Loire, with 18,000 inhab., is another great centre of the wine-trade. The remains of the cathedral of *St. Vincent* are partly in the Romanesque style. Macon was the birthplace of Lamartine. — The line to *Culoz (Geneva, Turin)* diverges here to the left; see R. 2.

The line continues to follow the right bank of the Saône. Scenery pleasing. The stations between Mâcon and Lyons present little to interest the traveller. At Lyons the train stops first at *Lyon-Vaisse* and then goes on to the main station at *Perrache* (Pl. F, G, 4).

318 M. **Lyons,** see p. 5.

From Strassburg *(Bâle)* to Lyons by *Mülhausen* and *Bourg*. (Railway from Strassburg to *Belfort*, 100 M., express in 5¼ hrs.; fares 14 m. 70, 10 m. 50 pf. — From Belfort to *Lyons*, 207 M., in 12 hrs.; fares 41 fr. 15, 30 fr. 85 c.) — From Strassburg (and from Bâle) to *Mülhausen*, see *Baedeker's Rhine*. The German frontier station, 89½ M. from Strassburg, is *Altmünsterol*, and the French frontier-station is (99 M.) *Belfort*, where the Paris line diverges. Belfort (8000 inhab.), a fortress on the *Savoureuse*, erected by Vauban under Louis XIV., was taken by the Germans after a protracted siege in Feb. 1871. The train now traverses a picturesque, undulating district; to the left rise the spurs of the Jura. At *Héricourt*, several engagements took place between Gen. Werder's army and the French under Bourbaki in Jan. 1871. Stat. *Montbéliard* belonged to

# LYON

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| | | | |
|---|---|---|---|
| 1 | Abattoirs | G.4 & D.6 | |
| 2 | Alcazar | C.2 | |
| 3 | Antiquaille Hospice | E.4 | |
| 4 | Archevêché | E.4 | |
| 5 | Arsenal | G.5 | |
| 6 | Bibliotheque publ. | D.3 | |
| | **Casernes** | | |
| 7 | d'Artillerie | E.1.2 | |
| 8 | | | |
| 9 | du Bon Pasteurs | C.4 | |
| 10 | Carmes déchaus | D.4 | |
| 11 | des Colinettes | C.3 | |
| 12 | de Gendarmerie | F.4 | |
| 13 | Gymnase milit. | C.3 | |
| 14 | de Perrache | H.4 | |
| 15 | de Serin | C.D.5 | |
| 16 | Sergents de Ville | E.3 | |
| 17 | Vivres milit. | D.5 | |
| 18 | Fourrages milit. | D.4 | |
| 19 | Charité Hospice | E.F.3 | |
| 20 | Condition d. Soies | D.3 | |
| 21 | Depot de Medicité | E.4 | |
| 22 | Ecole d'Artillerie | D.2. | |
| 23 | Ecole Veterinaire | D.5 | |
| | **Eglises** | | |
| 24 | d'Ainay | F.4 | |
| 25 | N.D. de Fourvières | E.4 | |
| 26 | de l'Observance | D.5 | |
| 27 | St André | F.3 | |
| 28 | St Augustin | C.4 | |
| 29 | St Bernard | C.3 | |
| 30 | St Blandine | G.4 | |
| 31 | St Bonaventure | D.E.3 | |
| 32 | St Bruno | C.4 | |
| 33 | St Clair | H.2 | |
| 34 | St Denis | B.3 | |
| 35 | St Eucher | B.3 | |
| 36 | St Foy | H.6 | |
| 37 | St François | F.3 | |
| 38 | St Georges | E.4 | |
| 39 | St Irénee | F.5 | |
| 40 | St Just | E.F.4 | |
| 41 | St Jean (Cathédrale) | E.4 | |
| 42 | N.D. de St Vincent | D.4 | |
| 43 | St Louis Gallotiere | F.2 | |
| 44 | St Nizier | D.3 | |
| 45 | St Paul | D.4 | |
| 46 | St Pierre | D.3 | |
| 47 | St Polin | D.2 | |
| 48 | St Polycarpe | C.3 | |
| 49 | de Serin | C.5 | |
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| 51 | Temple des Protestans | D.4 | |
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| 53 | " à Marseille | G.2.3 | |
| 54 | " à Paris (Perra) | G.4 | |
| 55 | " à Paris (Vaise) | B.6 | |
| 56 | Grand Hôtel Dieu | E.3 | |
| 57 | Grand Théatre | D.3 | |
| 58 | Grenette | D.5 | |
| 59 | Hospices Militaires | F.3 | |
| 60 | Hôtel de la Divis Mil. | E.F.4 | |
| 61 | Hôtel des Monnaies | F.3.4 | |
| 62 | Hôtel de Ville | D.3 | |
| 63 | Jardin des Plantes | C.4 | |
| 64 | Lycée | D.3 | |
| 65 | Manuf. des Tabacs | F.4 | |
| 66 | Mont de Piété | E.3 | |
| 67 | Palais de Justice | E.4 | |
| 68 | " de la Bourse | D.3 | |
| 69 | des Arts | D.3 | |
| 71 | Poste aux Lettres | E.3 | |
| 72 | Préfecture (Hôtel de Ville) | D.3 | |
| 73 | Prison St Joseph | G.4 | |
| 74 | " Milit. | F.3 | |
| 75 | Seminaire | E.4 | |
| 76 | Théatres des Célestins | E.3 | |
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**Places**

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| c | du Change | D.4 |
| d | Colbert | C.3 |
| e | de la Charité | E.3 |
| f | Henri IV. | F.4 |
| g | des Jacobins | E.3 |
| h | St Jean | E.4 |
| i | St Michel | F.4 |
| k | Morel | C.4 |
| l | du Perron | C.3 |
| m | du Pont | F.2 |
| n | St Pothin | D.2 |
| o | Sathonay | D.4 |
| p | Belfort | B.3 |

**Hôtels:**

| | | |
|---|---|---|
| a. | Grand Hôtel de Lyon | D.3. |
| b. | " Collet | E.3. |
| c. | " del'Europe | E.4. |
| d. | Hôtel des Beaux Arts | E.3. |
| e. | " Negociants | E.3. |
| f. | " du Havre | E.3. |
| g. | " Beauquis | E.3. |
| h. | " Michel | F.4. |
| i. | " Angleterre et Deux-Mondes | F.4. |
| k. | " Milan | D.3. |
| l. | " de la Bombarde | E.4. |
| m. | " Ecu de France | D.3. |
| n. | " de l'Univers | G.4. |

Tramways

Geograph Anstalt von

1 : 23.000 0 100 200 300 400 500 600 700 800 900 1000 Mètres = 1 Kilomètre

Wagner & Debes, Leipzig

the German Empire down to 1793. Beyond stat. *Voujaucourt* the line follows the *Doubs*, which it crosses several times. Beyond stat. *L'Isle-sur-le-Doubs* the train passes through several tunnels. A number of unimportant stations; then —

159 M. **Besançon** (**Hôtel du Nord; Hôtel de Paris*), the ancient *Vesontio*, capital of the Franche Comté, with 47,000 inhab., a strongly fortified place, situated in a wide basin on the Doubs, which flows round the town and once rendered it an important military point, as described by Cæsar (De Bell. Gall. i. 38).

The MUSEUM, established in a modern building in the Place de l'Abondance, contains a Christ on the Cross by Dürer, and a Descent from the Cross by Bronzino. The *Library*, founded in 1694, contains 100,000 vols. and about 1800 MSS. The *Palais Granvelle*, a handsome structure in the Renaissance style, was built in 1530-40. The CATHEDRAL OF ST. JEAN contains paintings by Seb. del Piombo and *Fra Bartolommeo. An admirable view is obtained from the *Citadel*, which was constructed by Vauban. The *Porte Noire*, a triumphal arch, and the *Porte Taillée*, on the river, originally part of an aqueduct, are interesting Roman remains.

184 M. *Mouchard*, junction of the lines from Dijon and Dôle, and from Pontarlier (Neuchâtel and Lausanne). — At (216 M.) *Lons le Saulnier* a line diverges to Châlon (p. 4).

254 M. **Bourg** (p. 23); scenery thence to (307 M.) *Lyons* uninteresting.

FROM GENEVA TO LYONS, 104 M., railway in 5¼-6½ hrs. (fares 20 fr. 65, 15 fr. 50, 11 fr. 35 c.). From Geneva to *Ambérieu*, see p. 24. The Lyons line diverges here from that to Mâcon and proceeds towards the S.W. Picturesque district, presenting a series of pleasing landscapes. Beyond stat. *Leyment* the train crosses the *Ain*, commanding a beautiful glimpse of the valley of that stream. Then several unimportant places. At Lyons the train stops at the suburban stations of *St. Clair*, *Les Brotteaux*, and *Guillotière*, and soon reaches the extensive terminus (*Gare de Perrache*, Pl. 54, F, G, 4).

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**Lyons.** — **Hotels.** *GRAND HÔTEL DE LYON (Pl. *a*; D, 3), Rue de la République 16, in the Parisian style, with restaurant, café, hydraulic elevator, etc., R. from 2½, D. 5, B. 1½, L. 1, A. 1, omn. 1½ fr.; *GRAND HÔTEL COLLET (Pl. *b*; E, 3), Rue de la République 62; *HÔTEL DE L'EUROPE (Pl. *c*; E, 4), Rue de Bellecour 1; GR. HÔTEL DE L'UNIVERS (Pl. *n*; G, 4), near the Gare de Perrache, well spoken of; GR. HÔTEL DU GLOBE, Rue Gasparin 21; HÔTEL DE TOULOUSE ET DE STRASBOURG, Cours du Midi 23, 'pension' 7½ fr.; HÔTEL DU HAVRE ET DU LUXEMBOURG, Rue Gasparin 6, near the Place Bellecour, 'pension' 8 fr.; GR. HÔT. DE BELLECOUR, Place Bellecour; GR. HÔT. DE LA POSTE, Rue de la Barre 3; GRAND HÔTEL DES BEAUX ARTS (Pl. *d*; E, 3); HÔTEL DES NÉGOCIANTS (Pl. *e*; E, 3); HÔTEL DE MILAN (Pl. *k*; D, 3); GRAND HÔTEL DE BORDEAUX ET DU PARC, near the main railway-station, well spoken of; GRAND HÔTEL DES ETRANGERS, Rue Stella 5, 'pension' 7-9 fr.; HÔTEL DE PROVENCE ET DE VAUCLUSE, Rue Bourbon 63; HÔTEL DES TERREAUX, Rue Lanterne 16, R. from 2 fr.; HÔTEL BAYARD, Rue de l'Hôtel-de-Ville 47; HÔTEL DE PARIS ET DU NORD, Rue de la Platière 16; HÔTEL DES PRINCES ET DES COURRIERS, Rue St. Dominique 12; HÔTEL DE FAMILLE, Rue Sala 44, 'pension' from 6 fr.; HÔT. NATIONAL, Place des Célestins, opposite the theatre, 'pension' from 7 fr.

**Cafés-Restaurants.** *Maderni*, Rue de la République 19, and Place de la Bourse 2; *Casati*, Rue de la République 8; *Maison Dorée*, Place Bellecour.

**Cabs**, per drive 1 fr. 50 c., 1st hour 2 fr., each following hour 1 fr. 50 c.; from midnight to 7 a.m. per drive 1 fr. 65, per hour 2 fr. 50 c. — *Tramway* through all the principal streets.

**Post Office**, Place Bellecour. entrance in the Place de la Charité (open from 7 or 8 a.m. to 8 p.m.); closed on Sundays and holidays at 4 p.m. — **Telegraph Office**, Place de la République 53.

**English Church Service**, resident chaplain.

Lyons, the ancient *Lugudunum*, the capital of the province of Lugdunensis and the birthplace of the Emperor Claudius, was

probably a Celtic settlement and became a Roman colony in B. C. 43. As the seat of the sanctuary 'Ara Romæ et Augusti' it was the religious centre of all Gaul. Lyons is now the second city, and the most important manufacturing place in France, with 342,900 inhab., silk being its great staple commodity. It is also an archiepiscopal see, and the headquarters of a corps d'armée. As an episcopal residence it is mentioned as early as the 2nd century.

The situation of the city at the confluence of the *Rhone* and *Saône* is imposing. The Saône is crossed by thirteen, the Rhone by eight bridges. Lyons is one of the best built towns in France. Great alterations have taken place within the last 30-40 years, so that the general aspect of the city is modern. It consists of three distinct portions, the original town on the tongue of land between the Rhone and Saône, the suburbs of *Les Brotteaux* and *La Guillotière* on the left bank of the Rhone, and the suburb of *Vaise* on the right bank of the Saône. The military defences of the city consist of a wide girdle of eighteen forts.

The beauty of the situation and the extent of the city are best appreciated when viewed from the **Height of Fourvière (Pl. 25; E, 4), crowned by its conspicuous church. The hill is ascended by several different paths, and also by a wire-rope railway, which starts near the Cathédrale St. Jean (Pl. 41; E, 4). On the slope are a number of fragments of Roman masonry, with explanations attached to them, which however are not to be implicitly trusted. The church of *Notre Dame de Fourvière* (Pl. 25), a modern structure surmounted by a gilded statue of the Virgin, contains a highly revered 'miraculous' image (visited by upwards of $1^1/_2$ million pilgrims annually) and numerous votive tablets. Adjacent is the *New Church*, a huge Romanesque building with double aisles, as yet unfinished. The tower of Notre Dame commands a magnificent View (fee 25 c.; visitors may ascend to the statue); and a still finer prospect may be obtained from the neighbouring *Observatory* (fee 50 c.; restaurant). At the feet of the spectator lie the imposing city, with the two rivers and their bridges, and the well cultivated district in the neighbourhood; to the E. in fine weather Mont Blanc, 90 M. distant, is sometimes visible; farther S. the Alps of Dauphiné, the Mts. of the Grande Chartreuse and Mont Pilat, and to the W. the Mts. of Auvergne.

The Cathedral of St. Jean Baptiste (Pl. 41; E, 4) on the right bank of the Saône, adjoining the Palais de Justice, dates from the 12th-14th centuries. The *Bourbon* chapel (1st on the right), erected by Cardinal Bourbon and his brother Pierre de Bourbon, son-in-law of Louis XI., contains some fine sculptures.

On the left bank of the Saône, about $^1/_2$ M. lower down, is situated the church of the *Abbey d'Ainay* (Pl. 24; F, 4), one of the oldest in France, dating from the 10th cent., the vaulting of which is borne by four antique columns of granite.

The PLACE DES TERREAUX (Pl. D,3), in which the Hôtel-de-Ville and the Museum are situated, occupies the site of the *Ara Augusti* (see above), which stood at the point where the Rhone and Saone formerly mingled their waters. Here Richelieu caused the youthful Marquis de Cinq-Mars, who for a short period was the favourite of Louis XIII., and his partisan De Thou to be executed as traitors, 12th Sept., 1642. Numerous victims of the Revolution perished here by the guillotine in 1794, after which the more wholesale system of drowning and shooting was introduced. The *Hôtel-de-Ville* (Pl. 62), a handsome edifice built by Maupin in 1647-55, has been recently restored.

The PALAIS DES BEAUX ARTS, or MUSEUM (Pl. 69; D, 3), is open to visitors from 11 to 4, on Sundays and Thursdays gratis, on other days for a gratuity (20-25 c. in each of the different sections).

The ground-floor contains Roman antiquities (altars, inscriptions, statues in stone and bronze, plaster casts, vases, etc.), the marble busts of several distinguished natives of Lyons, and a collection of coins and seals.

The **Picture Gallery** is on the first floor. SALLE DES ANCIENS MAÎTRES: in the centre four Roman mosaics, representing Orpheus, Cupid and Pan, and the games of the circus. Among the pictures may be mentioned: *Terburg*, The Message; *Palma Giovane*, Scourging of Christ; **Pietro Perugino*, Ascension, one of this master's finest works, painted in 1495 for the cathedral of Perugia, and presented to the town by Pius VII.; *Sebastian del Piombo*, Christ reposing; *Guercino*, Circumcision; *Perugino*, SS. James and Gregory; *Old copy of *Dürer's* Madonna and Child bestowing bouquets of roses on the Emp. Maximilian and his consort, a celebrated picture containing numerous figures, painted by the master for the German merchants at Venice in 1506 (p. 264; original at Prague). There are also works by *Rubens* and *Jordaens*, *A. del Sarto*, the *Carracci*, and others. — On the floor above is the GALERIE DES PEINTRES LYONNAIS: *Bonnefond*, Portrait of Jacquard, inventor of the improved loom, born at Lyons in 1752, died 1834; *Paul* and *Hippolyte Flandrin*, and others.

The *MUSÉE DES ANTIQUES, also on the first floor, contains a very extensive and well-arranged collection of Egyptian, Greek, and Roman antiquities, and of mediæval curiosities and works of art. The different objects are labelled with explanatory inscriptions. The most important section consists of Roman bronzes and other antiquities found in the vicinity of Lyons. Among these are a large *Statue of Neptune; the brazen *'Tables Claudiennes', or tablets (found in 1528) with the speech delivered by the Emperor Claudius before the Senate at Rome in the year 48, in defence of the measure of bestowing citizenship on the Gauls; valuable Gallo-Roman ornaments.

The Palais also includes a *Musée du Moyen-Âge et de la Renaissance*, a *Musée de Céramique*, a *Musée d'Histoire Naturelle*, and a *Library*.

The second floor of the PALAIS DU COMMERCE ET DE LA BOURSE (Pl. 68; D, 3) contains the *Musée d'Art et d'Industrie* (open free on Sun. and Thurs.), founded in 1858; the specimens in illustration of the silk-culture are particularly instructive.

The *Civic Library* (Pl. 6; D, 3) possesses 180,000 vols. and 1300 MSS. In the neighbouring Place Tholozan rises the bronze *Statue of Marshal Suchet, 'Duc d'Albufera'* (born at Lyons 1770, d. 1826), by Dumont, and the Place Sathonay (Pl. D, 4) is adorned with a fountain and a statue of *Jacquard* (see above), executed by Foyatier.

Two magnificent new streets, the *Rue de la République* (Pl. D, E, 3) and the *Rue de l'Hôtel-de-Ville* (Pl. D, E. 3) lead from the Hôtel-de-Ville to the *Place Bellecour (formerly Louis le Grand; Pl. E, 3), one of the most spacious squares in Europe, and adorned with an *Equestrian Statue of Louis XIV.* by Lemot. On one side of this square (No. 31) rises the *Musée de la Propagation de la Foi*, containing an extensive ethnographical collection formed of objects sent by the missionaries of the Propaganda from all parts of the world (open daily, except Sun. and holidays, 8-5, on Frid. 10-5). — The *Rue de Bourbon* leads thence to the *Place Perrache* with the station of that name, abutting on the wide *Cours du Midi* (Pl. F, 4), which is planted with rows of trees. Beyond the station, and occupying the point of the tongue of land between the rivers, is the suburb *Perrache*, named after its founder (1770), and rapidly increasing in extent.

In the Boulevard du Nord (Pl. G, 2), on the left bank of the Rhone, lies the handsome Musée Guimet, opened in 1878, containing the collections formed by M. Emile Guimet during a journey undertaken under the auspices of the Ministry of Public Instruction to study the religions of the Orient. The contents of the museum consist mainly of idols and other objects connected with the religious rites of ancient and modern times, but also include specimens of the industrial arts and ethnographical curiosities. Several of the rooms contain paintings by M. Guimet's companion, *M. Régamey*, illustrating the religious life of the East. The museum is open on Sun. from 11 to 5, and at other times on application to the custodian (good catalogue).

Vestibule. Roman works in marble. — Ground Floor. The first room contains Chinese porcelain; the others Japanese gods and legendary characters, objects used in worship, grotesque articles, porcelain, fayence, etc.

First Floor. Library and Reading Room. — *Room I.* Objects from India, Anam, Thibet, Cambodia, and China. — *Room II.*, Chinese articles. — *Rooms III-VI.*, Japanese articles. In the middle of the third room, on a pedestal, is a Model of the *Mandara of Koo-Boo-Daishi* in the temple of Too-dji (9th cent.), a sort of personification of the universe typified by a panthcon of the most eminent Buddhas. In the middle of Room VI. is a wooden figure of *Dharma*, said to have been the first Buddhistic missionary in Japan (1st cent.).

Second Floor. *Rooms I.* and *II.* contain early Egyptian statues, sarcophagi, steles, mummies, amulets, and other antiquities. The walls of Room I. are adorned with 12 scenes from the domestic life of the ancient Egyptians, copied from the mural paintings in the tomb of Ti at Sakkâra, near Memphis (ca. 5000 B.C.). — In *Rooms III.* and *IV.* are Greek, Italic, and Gallic antiquities: Etruscan and Roman tombs; Pompeian mural paintings; examples of Greek and Roman workmanship in bronze, marble, and terracotta; Gallic pottery and glass; Roman ornaments; Greek, Carthaginian, and Gallic coins, etc.

Near the Musée Guimet, at the N. end of the town, lies the *Parc de la Tête d'Or (Pl. B, C, 1, 2; 1 M. from the Place des Terreaux), laid out in 1857, and containing rare plants, hothouses, and pleasure-grounds in the style of the Bois de Boulogne at Paris.

Macon
Bourg en Bresse
Nantua
GENÈVE
Genf
Carouge
Bonneville
Cluses
S. Maurice
Martigny
Villefranche
Ambérieux
Seyssel
Sallanches
Annecy
Tarare
Meximieux
Montluel
Culoz
Thônes
M. Blanc
Gd. S. Bernard
LYON
Belley
L. du Bourget
Aix
Albertville
Aoste
Chatillon
Pt S. Bernard
Givors
Bourgoin
la Tour du Pin
Chambéry
Vienne
Pont Beauvoisin
Montmeillan
Moutiers
M. Iseran
St. ETIENNE
les Echelles
Voiron
Lanslebourg
Lanzo
S. Rambert
Voreppe
S. Jean de Maurienne
Annonay
S. Vallier
Grenoble
Modane
M. Tabor
Susa
Rivoli
Tournon
Tain
Romans
Vizille
Vif
Bourg d'Oisans
Oulx
Fenestrelle
Valence
la Mure
M. Pelvoux
Briançon
Pinerolo
le Monestier
Die
Privas
Livron
Crest
Mt. Dauphin
Barge
Cavour
Revel
Viso
Saluzzo
Aubenas
Luc
Embrun
Montelimart
Aspres
Gap
Busca
Viviers
Veynes
Barcelonnette
Dronero
Cuneo
Nyons
Serres
Demonte
Pont S. Esprit
Orange
Valdieri
Col di Tenda
Sisteron
Digne
Tenda
Carpentras
Peyruis
Roquemaure
Forcalquier
Castellane
Sospello
NIMES
Avignon
Apt
Riez
Tarascon
Cavaillon
Manosque
Vence
Mentone
Beaucaire
S. Remy
Grasse
Cagnes
Nice
(Nizza)
Arles
Lambesc
Pertuis
Rians
Barjols
Draguignan
Cannes
Antibes
Aix
Berre
Brignolles
le Luc
Fréjus
les Martigues
Valdonne
Montagnes des Maures
Aubagne
Cuers
S. Tropez
MARSEILLE
TOULON
Hières
la Ciotat
Porquerolles
Levant
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P R O V E N C E
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Engl. miles
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45
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43

The RAILWAY TO MARSEILLES (Gare de Perrache) descends the valley of the Rhone, which flows on our right.

337 M. **Vienne** *(Hôtel du Nord; Hôtel de la Poste)*, the *Vienna Allobrogum* of the ancients, was the seat of the old Gaulish families and was almost constantly at strife with its younger rival Lugudunum. The town, with 26,600 inhab., lies on the left bank of the Rhone, at the influx of the *Gère*. Several interesting mementoes of its former greatness are still extant. The finest of these is a **Temple*, of the Corinthian order (88 ft. long, 49 ft. wide, 56 ft. high), with 16 columns, and hexastyle portico, dedicated, according to the remains of an inscription on bronze, DIVO AUGUSTO OPTIMO MAXIMO ET DIVÆ AUGUSTÆ. It is approached from the ancient forum by twelve steps, in the middle of which stands an altar. The temple was used in the middle ages as a church, but has been restored as nearly as possible to its original condition. — The ancient abbey-church of *St. Pierre*, of the 6th cent., altered in the 18th and now restored, contains an interesting museum of Roman antiquities (inscriptions, architectural fragments, sculptures). In the *Hôtel-de-Ville* is a collection of smaller Roman antiquities. — — The *Cathedral of St. Maurice* (between the temple and the bridge across the Rhone), was begun at the close of the 11th cent., but was not completed till 1515. — The church of *Notre-Dame-de-Valette* commands a beautiful view. On the high-road, $^1/_4$ M. S. of the town, stands an archway surmounted by an obelisk called the **Plan de l'Aiguille*, which some authorities regard as the meta (goal) of a circus, while others believe it to be a Roman tombstone.

A small part only of Vienne is visible from the railway, which passes under the town by a tunnel. Immediately beyond the town rises the Plan de l'Aiguille, mentioned above. The banks of the Rhone rise in gentle slopes, planted with vines and fruit-trees. On the right bank, at some distance from the river, towers *Mont Pilat* (3750 ft.), a picturesque group of mountains, at the base of which lie the celebrated vineyards of *La Côte Rôtie*. — 356 M. *St. Rambert d'Albon* (Rail. Restaurant), whence a branch-line diverges to Grenoble. — 373½ M. *Tain*, where the valley of the Rhone contracts; on the left rises the extensive vineyard of *Ermitage*, where the well-known wine of that name is produced. In the distance to the left the indented spurs of the Alps are conspicuous, above which in clear weather the gigantic Mont Blanc is visible. Tain is connected by means of a suspension-bridge with *Tournon*, on the opposite bank, a small town with picturesque old castles of the Counts of Tournon and Dukes of Soubise.

On our left, in the direction of the Little St. Bernard, now opens the broad valley of the turbid *Isère*, which is also traversed by a railway to Grenoble. In September, B. C. 218, Hannibal ascended this valley with his army, and crossed the Little St. Bernard into Italy.

384 M. **Valence** *(Hôtel du Louvre et de la Poste; Hôtel de France; Rail. Restaurant)*, the *Valentia* of the ancients, once the capital of the Duchy of *Valentinois*, with which the infamous Cæsar Borgia was invested by Louis XII., is now the chief town of the Department of the Drôme, with 23,300 inhabitants. It is picturesquely situated, but contains nothing to interest the traveller. — On the right bank lies *St. Peray*, famous for its wine.

411 M. *Montélimar* (Rail. Restaurant). The ancient castle of the once celebrated *Monteil d'Adhémar* family rises on an eminence from the midst of mulberry-trees. The line here quits the Rhone; the plain on the right expands.

443 M. **Orange** *(*Hôtel de la Poste)*, 3 M. from the Rhone, the *Arausio* of the Romans and once a prosperous and important place. In the middle ages it was the capital of a small principality, which, on the death of the last reigning prince without issue in 1531, fell to his nephew the Count of Nassau, and until the death of William III. (d. 1702), King of England, continued subject to the house of Nassau-Orange. By the Peace of Utrecht, Orange was annexed to France, and the house of Nassau retained the title only of princes of Orange. The antiquarian should if possible devote a few hours to the interesting Roman remains at Orange. On the road to Lyons, $^1/_4$ M. to the N. of the town, is a well-preserved **Triumphal Arch*, with three archways and twelve columns, probably dating from the close of the 2nd century. It is adorned with reliefs of battles and of trophies consisting of weapons and the prows of ships. On the S. side of the town, at the foot of an eminence, lies the **Roman Theatre*, 118 ft. in height, 338 ft. in length, with walls 13 ft. in thickness (concierge $^1/_2$-1 fr.). The admirably preserved wall of the stage still contains the three doors by which the actors entered; most of the tiers of seats for the spectators, however, have entirely disappeared. The acoustic arrangement of the structure is admirable. Scanty remnants of a *Circus* adjoin the theatre. The height above the theatre, once occupied by the citadel of Orange which was destroyed by Louis XIV., affords a good survey of the neighbourhood. On the promenade is a statue of the statesman *Comte de Gasparin* (d. 1862), a native of Orange.

Beyond Orange the line traverses a plain, at a considerable distance from the Rhone and the mountains, where olives begin to indicate the proximity of a warmer climate. — From (455 M.) *Sorgues* (Railway Restaurant), a branch-line runs to *Carpentras* ($10^1/_2$ M.; Hôt. de la Poste), the Palais de Justice of which contains a Triumphal Arch of the 3rd century (in the court).

461 M. **Avignon** (**Hôtel de l'Europe*, Pl. a, C, D, 2; B. $1^1/_2$, D. $4^1/_2$, déj. $3^1/_2$, L. & A. 1 fr.; *Hôtel du Luxembourg*, Pl. b, E, 4; *Louvre*, Pl. c, C, 2; all $^3/_4$ M. from the station, omnibus 50-75 c.; best *Cafés* in the Place), the *Avenio* of the Romans, who established a colony here B. C. 48. It afterwards belonged to the Burgundians,

then to the Franks, became the capital of the County of Venaisin, lost its independence to Louis VIII. in 1226, fell into the hands of Charles of Anjou in 1290, was the residence of the popes from 1309 to 1377, seven of whom, from Clement V. to Gregory XI., reigned here (the latter transferred his seat to Rome in 1377), and continued subject to the pontifical sway until it was annexed to France by the Revolution in 1791. The population sunk from 80,000 in the reign of Louis XIV. to 17,000 at the Revolution, but has again increased to 38,000. Avignon is the seat of an archbishop.

The town lies on the left bank of the Rhone, a little above the influx of the *Durance*, and is connected with *Villeneuve* on the opposite bank by a suspension-bridge. The old city-walls, constructed in 1349-68 of massive blocks of stone, with towers at intervals of 100-150 yds., are admirably preserved and testify to the former importance of the place.

The town is commanded by the abrupt *Rocher des Doms* (Pl. E, 2; rupes dominorum), 300 ft. in height, which is surmounted by the *Cathedral of Notre Dame* (Pl. 10), a structure of the 14th cent., recently restored with moderate success. The portico is of considerably earlier origin. The church contains the handsome *Monument of Pope John XXII. (Jacques d'Euse of Cahors, d. 1334), and that of Benedict XII. (d. 1342) in the left aisle. The square tower behind the Cathedral, called *La Glacière*, was formerly employed as a prison of the Inquisition, and during the Days of Terror in 1791 became the place of execution of several innocent victims of the Revolution.

In the vicinity of the cathedral rises the *Papal Palace* (Pl. 3; E, 2), now used as a barrack, a lofty and gloomy pile, erected by Clement V. and his successors, with huge towers and walls 100 ft. in height. The faded frescoes in the *Chapelle du St. Office* were executed by Simone Memmi of Siena (d. 1339). Rienzi was incarcerated here in 1351 in the *Tour des Oubliettes*, at the same time that Petrarch was entertained in the palace as a guest.

Pleasant grounds have been laid out on the hill near the cathedral (unpretending café). The best point of view is a rocky eminence in the centre. The **Prospect, one of the most beautiful in France, embraces the course of the Rhone and its banks; Villeneuve on the opposite bank, with its citadel and ancient towers; in the distance towards the N.W. the Cevennes; N.E. Mont Ventoux; E. the Durance, resembling a silver thread, and beyond it the Alps; below the spectator the tortuous and antiquated streets of Avignon. On the promenades is a statue to *Jean Althen*, erected in 1846, out of gratitude to him for having in 1766 introduced the cultivation of madder, which long formed the staple commodity of the district, being used extensively in dyeing the French red military trousers. The introduction of the alizarine dyes has, however, caused a great

decline in the use of madder. — The square in front of the railway-station, at the end of the Rue de la République, is embellished with a statue of *Philippe de Girard*, the inventor of the flax-spinning machine, erected in 1882.

At the base of the Rocher des Doms lies the Place de l'Hôtel-de-Ville (Pl. D, 3), with a number of handsome modern edifices. In front of the *Theatre* (Pl. 36) are statues of Racine and Molière; the medallions above represent John XXII. and Petrarch. The adjoining *Hôtel-de-Ville* (Pl. 24) possesses a quaint clock with figures which strike the hours. In front of it stands a *Statue of Crillon* (Pl. 34), erected in 1858 to this celebrated soldier (d. at Avignon in 1615); the pedestal bears his motto, '*Fais ton devoir*'.

In the Rue Calade is the **Musée Calvet* (Pl. 26, C, 3; open daily, custodian 1 fr.), containing a few ancient pictures, numerous works of the *Vernet* family, who were natives of Avignon (*Joseph*, the painter of sea-pieces, his son *Carle*, and his celebrated grandson *Horace*), and an extensive collection of Roman antiquities. The *Municipal Library*, in the same building, contains 80,000 vols. and 2500 MSS.

In the garden at the back of the Museum a monument was erected in 1823 by Mr. Charles Kensall to the memory of Petrarch's Laura. Her tomb was formerly in the Eglise des Cordeliers, but was destroyed with the church during the Revolution.

In 1326, *Francesco Petrarca*, then 22 years of age, visited Avignon, and beheld *Laura de Noves*, who was in her 18th year, at the church of the nunnery of St. Claire. Her beauty impressed the ardent young Italian so profoundly, that, although he never received the slightest token of regard from the object of his romantic attachment, either before or after her marriage with Hugues de Sade, he continued throughout his whole lifetime to celebrate her praises in songs and sonnets. In 1334 he quitted Avignon for Vaucluse, travelled in France, Germany, and Italy, and returned to Avignon in 1342 (with his friend Cola di Rienzi), where he found Laura the mother of a numerous family. She died in 1348, bowed down by domestic affliction. Petrarch lived till 1374, and long after Laura's death dedicated many touching lines to her memory.

The long and intimate connection of Avignon with Rome, as well as its reminiscences of Petrarch, may be said to invest the town with an almost Italian character. The whole of *Provence* indeed recalls the scenery of the south more than any other district in France.

Avignon is a very windy place. The prevailing *Mistral* often blows with great violence, and has given rise to the ancient saying:

*Avenio ventosa,*
*Sine vento venenosa,*
*Cum vento fastidiosa.*

The *Fountains of Vaucluse may easily be visited in the course of an afternoon with the aid of the Avignon-Cavaillon branch-railway. After several unimportant stations, the train reaches *L'Isle sur Sorgue* (in 1-1½ hr.; fares 2 fr. 90, 2 fr. 20, 1 fr. 65 c.). Thence drive or walk up the valley of the Sorgue, following its sinuosities towards Mont Ventoux, to the (3 M.) village of **Vaucluse** (*Hôtel de Laure*). A footpath leads hence in ¼ hr. into the *Vaucluse* ravine, a rocky gorge, above which the ruined castle of the Bishops of Cavaillon rises on the right. At

Geograph. Anstalt von

Wagner & Debes, Leipzig

Geograph. Anstalt von. Wagner & Debes, Leipzig.

its extremity the sources of the Sorgue emerge from a profound grotto, at one time in precipitate haste, at another in gentle ripples. This spot is mentioned by Petrarch in his 14th Canzone, 'Chiare, fresche e dolci acque.'

Soon after quitting Avignon the train crosses the broad bed of the often impetuous and turbid *Durance*, the Roman *Druentia*.

474 M. **Tarascon** *(Hôtel des Empereurs; Rail. Restaurant)*, with 13,000 inhab., once the seat of King Réné of Anjou, the great patron of minstrelsy, whose lofty old castle and above it the Gothic spire of the church of *St. Marthe* (14th cent.) arrest the traveller's attention. — On the opposite bank, and connected with Tarascon by a bridge, is situated the busy town of *Beaucaire*, commanded by an ancient castle of the Counts of Toulouse.

From Tarascon to St. Rémy (10 M., branch line in 40 min.; one-horse carr. for the excursion 10 fr.). On the site of the ancient *Glanum*, 1/2 M. above the small town, are situated two interesting **Roman Monuments.* One of these, 53 ft. in height, resembling the celebrated monument of Igel near Trèves, was erected by the three brothers Sextus, Lucius, and Marcus Julius to the memory of their parents, and is constructed of massive blocks of stone in three different stories. This magnificent relic belongs to the time of Cæsar. Adjacent to it is a half ruined **Triumphal Arch*, also adorned with sculptures.

Continuation of the line to Marseilles, see p. 15.

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Railway from Tarascon to Nîmes, 17 M., in 1/2-1 hr. (fares 3 fr. 30, 2 fr. 45, 1 fr. 80 c.). The train crosses the Rhone to Beaucaire (see above) and passes several unimportant stations.

17 M. **Nîmes.** — Omnibus to the hotels 1/2 fr., cab 1 fr. — Grand Hôtel du Luxembourg (Pl. a; F, 4), in the Boulevard St. Antoine; *Hôtel Manivet (Pl. c; E, 4), opposite the Maison Carrée, moderate; Hôtel du Midi (Pl. d; D, 3), Place de la Couronne; Cheval Blanc (Pl. b; E, 4), opposite the Arena. Good *Cafés* in the esplanade, at the Arena, and at the Maison Carrée.

Nîmes, the ancient *Nemausus*, capital of the Gallic Arecomaci, and one of the most important places in Gallia Narbonensis, is now the chief town of the Department of the Gard. The town, which numbers 15,000 Protestants among its present population of 63,000, has several times been the scene of fierce religious struggles, especially during the reign of Louis XIV. The Roman antiquities here are of extreme interest.

The town is surrounded by pleasant Boulevards, which terminate in the *Esplanade*, adorned with a handsome modern fountain-group by Pradier (representing the city of Nemausus, with four river-deities; 1848). A few paces to the W. of this point lies the Roman *Arena or Amphitheatre (Pl. 3; E, 4), consisting of two stories, each with 60 arcades, together 74 ft. in height. The exterior is in excellent preservation. The interior contains 32 tiers of seats (entrance on the W. side, where a notice indicates the dwelling of the concierge; 50 c.), and could accommodate 20,000 spectators; longer axis 145, shorter 112 yds., height 74 ft., inner arena 76 by 42 yds.; upper gallery about 1/4 M. in circumference.

The founder is unknown, but is conjectured to have been the emperor

Antoninus Pius, about 140 A.D., whose ancestors were natives of Nemausus. Some authorities believe that it was intended for 'naumachiæ', or naval sports, and left unfinished. The four original entrances are still traceable. Doors in the pavement of the arena lead to the (modern) 'souterrain', the ceiling of which is supported by beams. In the early middle ages the Arena was employed by the Visigoths and afterwards (720-737) by the Saracens as a fortress. Charles Martel expelled the Saracens, but the Arena continued to be used as a fortress and down to the end of the 14th century was garrisoned by an order of knights named the 'Milites Castri Arenarum'. It was afterwards taken possession of by the lower classes, who built their wretched hovels within its walls, and these were not finally removed till 1809. Extensive works of restoration have recently been made, especially in the interior and on the E. side of the exterior, as the Arena is still used for the exhibition of bull-fights (but of a bloodless character).

We now descend the Boul. St. Antoine to the *Hospital* (Pl. 17; D, 3, 4), which stands on the left and contains the **Museum* and the *Library*. In the former are about 200 pictures, including several good works by modern French artists, and an extensive collection of Roman inscriptions and other antiquities (on the ground-floor).

The Boulevard ends at the Place de la Comédie, on the right side of which rises the *Maison Carrée (Pl. 19; D, 3), a well-preserved and very graceful temple (83 ft. long, 42 ft. wide), with 30 Corinthian columns (10 detached, 20 immured), probably dating from the reign of Antoninus Pius. It was employed as a church in the middle ages and subsequently as a town-hall. This temple was connected with other buildings, the foundations of which still exist, and in all probability constituted part of the ancient forum, like the similar temple at Vienne (p. 9). It is now being judiciously restored.

From the Maison Carrée the visitor should next proceed by the Boulevards and the canal to the *Jardin de la Fontaine*, where the *Nymphæum (Pl. 28; B, C, 2), formerly supposed to be a *Temple of Diana*, is situated. This fine vaulted structure, with niches for the reception of statues, has partly fallen in; it contains statues, busts, architectural fragments, etc., from the excavations which have been made here. The nature of the extensive ruins behind the Nymphæum cannot now be ascertained. Here, too, are the Roman **Baths* excavated by Louis XIV. They contain a large peristyle with low columns, a number of niches, a basin for swimming, and the spring by which Nîmes is now supplied with water. Well-kept pleasure-grounds in the rococo style adjoin the baths. (The concierge at the E. entrance to the garden keeps the keys of the Nymphæum and the Baths; 1 fr.)

Beyond the spring rises a hill with promenades, surmounted by the *Tourmagne (turris magna; Pl. 30; C, 1), a Roman structure, variously conjectured to have been a beacon-tower, a temple, or a treasury (keys at a small red house, to the right on the way from the baths, about 200 paces below the summit). It was more probably a monumental tribute to some illustrious Roman. The tower is of octagonal form, and is ascended by a modern staircase of 140

steps. The *View from the summit well repays the ascent; it embraces the town and environs, as far as the vicinity of the estuary of the Rhone, and the distant Pyrenees to the W. The extent of the ancient Nemausus is distinctly recognised hence; two of the ancient gates, the *Porte d'Auguste* (Pl. 23; F, 3) and the *Porte de France* (Pl. 24; D, 4, 5), are still partly preserved. The former, discovered in 1793, has four entrances and bears the inscription: IMP. CAESAR. DIVI. F(ILIUS) AVGVSTVS. COS. XI. TRIB. POT. PORTAS. MVROS. QVE. COL. DAT., signifying that Augustus provided the colony of Nemausus with gates and walls in the year B.C. 23. The other gate is of simpler construction, and one arch of it only is preserved.

EXCURSION TO THE PONT DU GARD, 14½ M., uninteresting country, by carr. in 2 hrs. Carriage there and back 18 fr. (from the Hôtel du Luxembourg). Or the traveller may go by rail to *Remoulins* (Rail. Restaurant), whence a branch-line diverges to PONT DU GARD (1¼ hr.; fares 3 fr. 20, 2 fr. 40, 1 fr. 80 c.).

The **Pont du Gard, a bridge and aqueduct over the Gard, which descends from the Cevennes, passing the town of *Alais* with its extensive iron-works, is one of the grandest Roman works in existence. The desolate rocky valley of the Gard is bridged over by a threefold series of arches (the lowest 6, the next 11, and the highest 35 in number) which present a most majestic appearance. Agrippa, the general of Augustus, is generally supposed to have been the founder, but without satisfactory evidence. The object of this structure was to supply Nîmes with water from the springs of Airan near St. Quentin and Ure near Uzès, a distance of 25 M. Several arches are also seen to the N. of the Pont du Gard, and other traces of the aqueduct still exist nearer the town. The bridge for carriages was added to the Roman aqueduct in 1743.

Beyond Nîmes the train traverses the broad and fertile plain on the S. of the Cevennes, and in 1-2 hrs. (fares 6 fr. 15, 4 fr. 60, 3 fr. 40 c.) reaches —

**Montpellier** *(Hôtel Nevet; Hôtel du Midi; Hôtel du Cheval Blanc; Hôtel Bannel)*, capital of the Department of the Hérault, an industrial town with 55,300 inhab., and the seat of a university founded in 1196. The finest point in the town is the **Promenade du Peyrou*, an extensive terrace planted with lime-trees, with an equestrian *Statue of Louis XIV.*, and the *Château d'Eau*. Fine view hence; in clear weather the summit of the Canigou in the Pyrenees is visible. The *Jardin des Plantes* is the oldest in France. The *Musée Favre* contains a picture-gallery of some value, the gem of which is a *Portrait of Lorenzo de' Medici by *Raphael*. The public *Library* possesses a few interesting MSS. and other curiosities. The *Ecole de Médecine* may also be mentioned.

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FROM TARASCON (p. 13) TO ARLES the railway skirts the left bank of the Rhone. The country, which is flat, and planted with the vine and olive, presents a marked southern character. The manners and unintelligible patois of the inhabitants differ materially from those of N. France. The peculiar softness of the old Provençal language employed by the *Troubadours* may still be traced. *S* is pronounced here like *sh* (e. g. pershonne), *ch* like *s* (serser for chercher). The ancient love for song and poetry still survives, and has given rise to a modern school of Provençal poets. These characteristics, as well as the vivacious and excitable temperament of the natives, betoken the gradual transition from France to Italy.

483 M. **Arles** (**Hôtel du Nord*, D. with wine 4, B. 1½, déj. 3, A. 1, L. 1½ fr.; *Hôtel du Forum*), the *Arelate* or *Arelas* of the ancients, once one of the most important towns in Gaul and a flourishing seat of commerce in the 5th cent. of our era, is now a somewhat dull place (25,100 inhab.) on the Rhone, 24 M. from its mouth. It is connected with *Trinquetaille* on the opposite bank by a bridge of boats.

The principal sights of Arles, for which 3-4 hrs. suffice, are all within easy distance from the hotels: to the E. St. Trophime, the extensive Museum, and the Theatre of Augustus; N. the Amphitheatre, and S.E. the Champs-Elysées.

In the Place of the *Hôtel-de-Ville*, which was erected in 1673, rises an **Obelisk* of grey granite from the mines of Estérel near Fréjus (p. 21), an ancient monument of unknown origin, found in the Rhone in 1676. It is destitute of hieroglyphic inscriptions.

In the vicinity stands the *Cathedral of St. Trophime (Trophimus is said to have been a pupil of St. Paul), founded in the 6th or 7th cent., possessing an interesting Romanesque *Portal of the 12th or 13th cent., of semicircular form, supported by twelve columns resting on lions, between which are apostles and saints (St. Trophimus, St. Stephen, etc.); above it Christ as Judge of the world.

The Interior contains little to interest the visitor, with the exception of several sarcophagi and pictures. — On the S. side (entered from the sacristy) are the *Cloisters, with round and pointed arches and remarkable capitals, dating from various epochs. The N. side is in the half antique style of the Carlovingian period (9th cent.), the E. side dates from 1221, the W. side (the most beautiful) from 1389, and the S. side from the 16th century.

The *Museum, established in the old church of St. Anna, contains numerous antiquities found in and near Arles. The following relics deserve special mention: *Head of Diana (or Venus); Augustus (found in 1834); recumbent Silenus with pipe, once used as a fountain-figure; figures of dancing women (found in the theatre); and sarcophagi from the ancient burial-ground (see below), etc.

The *Theatre (commonly called that of 'Augustus'), a most picturesque ruin, is in a very dilapidated condition. The most perfect part is the stage-wall, which according to the ancient arrangement had three doors. In front of it was a colonnade, of which two columns, one of African, the other of Carrara marble, are still standing. The opening for the letting down of the curtain is distinctly recognisable. The orchestra, paved with slabs of variegated marble, contained the seats of persons of rank. The lower tiers only of the seats of the ordinary spectators are preserved.

The theatre once possessed a second story, indications of which are observed when the ruin is viewed from the Saracens' Tower (in the direction of the public promenade). The dimensions of the building when perfect were very extensive (breadth from N. to S. 337½ ft.), and the effect it produces is extremely striking.

The *Amphitheatre is larger than that of Nîmes (p. 13), but in inferior preservation. It is about 500 yds. in circumference; the

longer axis is 150 yds., the shorter 116 yds. long; the arena 75 yds. long and 43 yds. wide. It possessed five corridors and forty-three tiers of seats, holding 25,000 spectators. The two stories of 60 arches, the lower being Doric, the upper Corinthian, present a most imposing aspect. The entrance is on the N. side.

The INTERIOR (the concierge lives opposite the N. entrance) was formerly occupied by a number of dwellings tenanted by poor families, but these have been almost entirely removed since 1846-47. After the Roman period the amphitheatre was employed by the Goths, then by the Saracens, and again by Charles Martel (who expelled the latter in 739), as a stronghold, two of the four towers of which are still standing. A staircase of 103 steps ascends the W. tower, which commands a pleasing survey of the neighbourhood. The vaults beneath the lowest tier of seats served as receptacles for the wild beasts, the gladiators, etc. They communicated with the arena by means of six doors. The spectators of high rank occupied the front seats and were protected from the attacks of the wild animals by a lofty parapet. Bloodless bull-fights are now occasionally exhibited here.

In the *Place du Forum*, the site of the ancient market-place, two granite pillars and fragments of a Corinthian pediment are still seen (near the Hôtel du Nord). — On the bank of the Rhone lie the remains of a palatial building, probably of the time of Constantine.

On the S.E. side of the town are the *Champs Elysées* (Aliscamps), originally a Roman burying-ground, consecrated by St. Trophimus and furnished by him with a chapel. In the middle ages this cemetery enjoyed such celebrity that bodies were conveyed hither for sepulture from vast distances. It is mentioned by Dante in his Inferno (9, 112): '*Si come ad Arli, ove Rodano stagna, . . . fanno i sepolcri tutto il loco varo*'. ('As at Arles where the Rhone is dammed, . . . . the graves make the whole ground uneven'.) To this day many ancient sarcophagi are still to be seen in the environs of the curious old church, although after the first Revolution great numbers were sold to relic-hunters from all parts of the world.

FROM ARLES TO MONTPELLIER (p. 15) a branch-line runs in 1½ hr.

Below Arles begins the flat delta of the estuary of the Rhone called the *Ile de la Camargue*. It is protected against the incursions of the sea by dykes, and is employed partly as arable and partly as pasture land, which supports numerous flocks and herds. A canal, constructed in 1864-71, admits vessels to the estuary of the Rhone, which had previously been inaccessible.

Between Arles and *Salon* the line intersects the stony plain of *Crau*, which the ancients mention as the scene of the contest of Hercules with the Ligures. Near *St. Chamas* the line skirts the long *Etang de Berre*, an extensive inland-lake on the right. From (519 M.) *Rognac* a branch-line diverges to *Aix*, the ancient *Aquae Sextiae*. Beyond (525 M.) *Pas-des-Lanciers* the train traverses the longest tunnel in France, nearly 3 M. in length, on emerging from which it passes some grand rocky scenery. The sea now comes in sight, and the rocky islands of *Château d'If*, *Ratonneau*, etc., are seen rising from the Gulf of Marseilles.

536 M. **Marseilles.** — **Arrival.** *Hotel Omnibuses* at the station (1/2-1 1/2 fr.). *Cabs* ('voitures de la gare'), with two seats, 1 pers. 1 fr. 25; with four seats, 1 pers. 1 fr. 75 c.; each pers. additional 25 c.; each trunk 25 c. — Carriages in the town ('voitures de place'), one-horse, per drive 1 fr., per hour 2 fr.; two-horse, 1 1/4 and 2 1/4 fr.; from midnight till 6 a.m., one-horse 1 1/2 and 2 1/2, two-horse 2 and 3 fr.

**Hotels.** *Hôtel Noailles (Pl. c; D, 3), *Grand Hôtel du Louvre et de la Paix (Pl. a; D, 3), with 250 rooms and a lift, principal façade facing the S., *Grand Hôtel de Marseille (Pl. b; D, 3), with lift, all three in the Rue de Noailles, and fitted up in the style of the great Parisian hotels, rooms from 2 fr. upwards, table d'hôte at 6 p.m. 5-6 fr., B. 1 1/2-2 fr., A. and L. 1 1/2 fr.; Hôtel de Castille et du Luxembourg (Pl. e; D, 3), Rue St. Ferréol 25; Hôtel des Colonies, Rue Vacon; Hôtel des Princes (Pl. f; D, 3), Place de la Bourse; Hôtel d'Italie, at the harbour; Hôtel de Rome (Pl. h; D, 3), patronised by Roman Catholic clergy; Hôtel du Petit Louvre (Pl. d; D, 3), Rue Cannebière 16. At the station, Terminus Hotel, a large new building erected by the railway company, R. 4-12 fr. — The white wines usually drunk are *Chablis*, *Graves*, and *Sauterne*.

**Restaurants.** *Maison Dorée*, Rue Noailles 5; **La Réserve* (*Roubion*; see p. 20), famed for its '*bouillabaisse*', a kind of fish-soup, of which the praises have been sung by Thackeray.

**Cafés.** *Café de France*, Rue Cannebière 3; *Café Glacier*, Place de la Bourse 1; and many others.

**Post Office,** Rue Grignan 53 (Pl. 37; E, 3). — **Telegraph Office,** Rue Pavé-d'Amour 10.

**Tramways** intersect the town in various directions. Fares 10 c. and upwards.

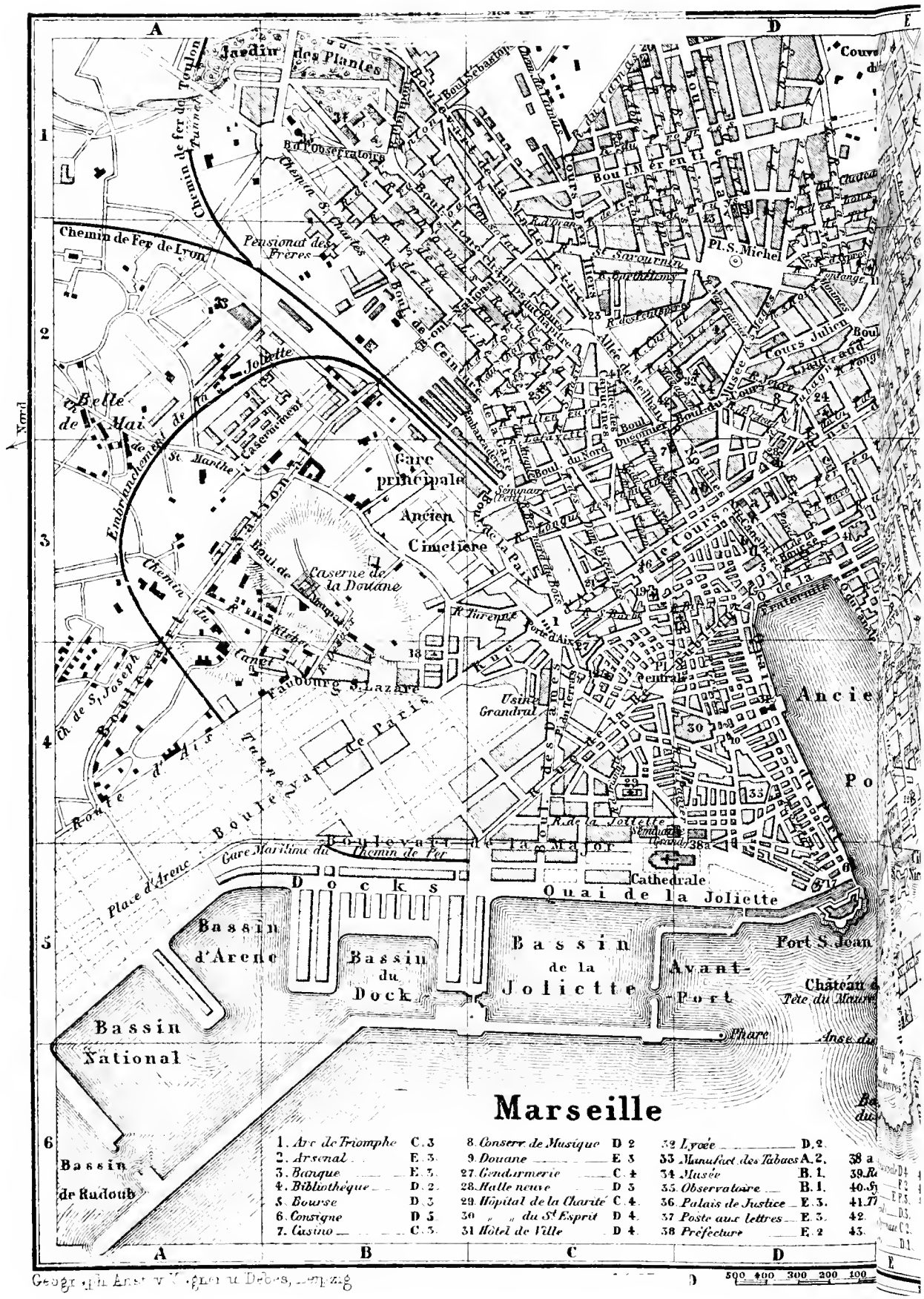
**Steamboats** to *Ajaccio* (Corsica), *Algiers*, *Genoa*, *Naples*, *Palermo*, *Malta*, *Barcelona*, etc.

**Sea Baths,** handsomely fitted up, in the *Anse des Catalans* (Pl. E, 6), on the E. side of the town, below the conspicuous former Résidence Impériale, which is now a hospital; also warm sea-water baths, douche, vapour, etc., for gentlemen and ladies. Adjacent, a large Hôtel, with restaurant. Omnibus to or from the town 30 c. The *Bains du Roucas Blanc* (Pl. H, 4), somewhat more distant, are also well fitted up and contain similar baths; hotel and pension in connection.

**English Church Service** performed by a resident chaplain.

*Marseilles*, with 319,000 inhab., the capital of the Department of the Embouchures of the Rhone and the headquarters of the XV. Corps d'Armée, is the principal sea-port of France, and the depôt of a brisk maritime traffic with the East, Italy, and Africa.

*Massilia* was a colony founded about B.C. 600 by Greeks from Phocæa in Asia Minor, who soon became masters of the sea, defeated the Carthaginians in a naval battle near Corsica, and stood in friendly alliance with the Romans as early as B. C. 390. They also established new colonies in their neighbourhood, such as *Tauroeis* (near Ciotat), *Olbia* (near Hyères), *Antipolis* (Antibes), and *Nicaea* (Nice), all of which, like their founders adhered to the Greek language, customs, and culture. Massilia maintained this reputation until the imperial period of Rome, and was therefore treated with leniency and respect by Julius Cæsar when conquered by him, B.C. 49. Tacitus informs us that his father-in-law Agricola, a native of the neighbouring Roman colony of Forum Julii (Fréjus), found, even under Claudius, ample opportunities for completing his education at Massilia in the Greek manner, for which purpose Athens was usually frequented. The town possessed temples of Diana (on the site of the present cathedral), of Neptune (on the coast), of Apollo, and other gods. Its government was aristocratic. After the fall of the W. Empire Marseilles fell successively into the hands of the Visigoths, the Franks, and Arelate; it was destroyed by the Saracens, restored in the 10th cent. and became subject to the *Vicomtes de Marseille;* in 1218 it became independent, but shortly afterward succumbed to Charles of Anjou. In 1481 it was united to France,


Marseille
1. Arc de Triomphe C. 3
2. Arsenal E. 3.
3. Banque E. 3.
4. Bibliothèque D. 2.
5. Bourse D. 3
6. Consigne D 5
7. Casino C. 3.
8. Conserv. de Musique D 2
9. Douane E 3
27. Gendarmerie C. 4
28. Halle neuve D 3
29. Hôpital de la Charité C. 4.
30 „ „ du St Esprit D 4.
31 Hôtel de Ville D 4.
32 Lycée D. 2.
33 Manufact. des Tabacs A. 2.
34 Musée B. 1.
35. Observatoire B. 1.
36. Palais de Justice E. 3.
37 Poste aux lettres E. 3.
38 Préfecture E. 2
Jardin des Plantes
Chemin de fer de Toulon
Chemin de Fer de Lyon
Pensionat des Frères
Belle de Mai
Embranchement de la Joliette
Gare principale
Ancien Cimetière
Caserne de la Douane
Faubourg S. Lazare
Usine Grandval
Boulevard de Paris
Boulevard de la Major
Gare Maritime du Chemin de Fer
Place d'Arenc
Docks
Quai de la Joliette
Cathedrale
Bassin d'Arenc
Bassin du Dock
Bassin de la Joliette
Avant-Port
Fort S. Jean
Bassin National
Bassin de Radoub
Pl. S. Michel
Cours Julien
Pl. Central
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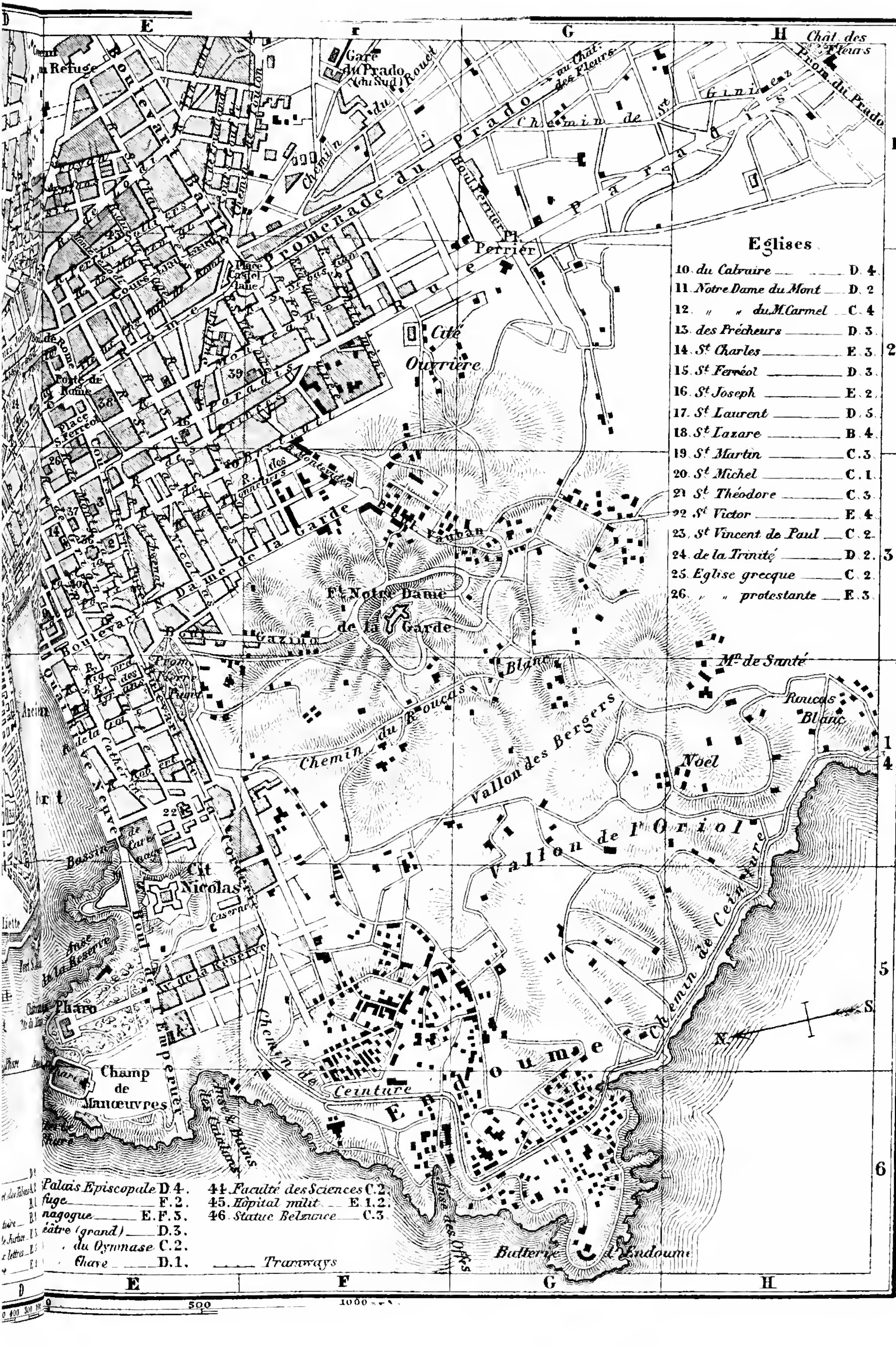

Eglises
10. du Calvaire D. 4.
11. Notre Dame du Mont D. 2.
12. " " du M. Carmel C. 4.
13. des Prêcheurs D. 3.
14. St Charles E. 3.
15. St Ferréol D. 3.
16. St Joseph E. 2.
17. St Laurent D. 5.
18. St Lazare B. 4.
19. St Martin C. 3.
20. St Michel C. 1.
21. St Théodore C. 3.
22. St Victor E. 4.
23. St Vincent de Paul C. 2.
24. de la Trinité D. 2.
25. Eglise grecque C. 2.
26. " " protestante E. 3.
Palais Episcopale D. 4.
fuge F. 2.
nagogue E. F. 3.
éâtre (grand) D. 3.
du Gymnase C. 2.
Chave D. 1.
44 Faculté des Sciences C. 2.
45. Hôpital milit. E. 1. 2.
46 Statue Belzunce C. 3.
Tramways
Gare du Prado (du Sud)
Promenade du Prado
Chemin du Rouet
Chemin de St Giniez
Boulevard Perrier
Pl. Perrier
Châl. des Fleurs
Prom. du Prado
Cité Ouvrière
Ft Notre Dame de la Garde
Bd Vauban
Chemin du Roucas
Vallon des Bergers
Roucas Blanc
Noel
Vallon de l'Oriol
Mn de Santé
Chemin de Ceinture
Endoume
Batterie d'Endoume
Anse des Catalans
Anse des Offrs
Champ de Manœuvres
Pharo
Anse de la Réserve
Bd de l'Empereur
Ft St Nicolas
Caserne
Bassin de Carénage
Cours Bonaparte
Place Castellane
Porte de Rome
Place St Ferréol
Bd N. Dame
Cité
Promenade Pierre Puget
Rue de Rome
Rue Paradis
Rue Breteuil
Rue Sainte
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but still adhered to its ancient privileges, as was especially evident in the wars of the Ligue, against Henry IV. In 1660 Louis XIV. divested the town of its privileges, so that it retained its importance as a sea-port only. In 1720 and 1721 it was devastated by a fearful pestilence. During the revolution it remained unshaken in its allegiance to royalty and was therefore severely punished. In 1792 hordes of galley-slaves were sent hence to Paris, where they committed frightful excesses. It was for them that *Rouget de l'Isle*, an officer of engineers, composed the celebrated *Marseillaise*, 'Allons, enfants de la patrie', which subsequently became the battle-hymn of the republican armies.

The docks and quays (comp. plan) are very extensive. The harbour has been quadrupled in size since 1850, notwithstanding which there is still a demand for increased accommodation. In 1853 the *Port de la Joliette* was added to the *Ancien Port*, and is now the starting-point of most of the steamboats. The *Bassin des Docks* and *d'Arenc* were added next, in 1856 the *Bassin Napoléon* (now *National*), and in 1872 the *Bassins de Radoub*. Other extensions are projected. — The old harbour is long and narrow. Its entrance is defended by the forts of *St. Jean* and *St. Nicolas*. Near the former is the *Consigne* (Pl. 6; D, 5; adm. 50 c.), or office of the 'Intendance Sanitaire' (quarantine authorities).

The principal hall contains several good pictures: *Horace Vernet*, The cholera on board the frigate Melpomene; *David*, St. Rochus praying to the Virgin for the plague-stricken, painted in Rome, 1780; *Puget*, The plague at Milan, a relief in marble; *Gérard*, Bishop Belsunce during the plague of 1720 (see below); *Tanneurs*, The frigate Justine returning from the East with the plague on board; *Guérin*, The Chevalier Rose directing the sepulture of those who have died of the plague.

A few paces farther N. is the Cathedral (Pl. C, D, 5), a new edifice constructed of alternate courses of black and white stone, in a mixed Byzantine and Romanesque style, from the designs of *Vaudoyer* and *Espérandieu*. The towers are surmounted by domes. The terrace commands a pleasant survey of the Bassin de la Joliette. — To the E., in front of the old harbour, is the former 'Résidence Impériale', now *Château du Pharo*, a hospital (Pl. E, 5). In the vicinity are the sea-baths (p. 18).

*La Cannebière (Pl. D, 3), a broad and very handsome street, intersects the town from W. to E., from the extremity of the *Ancien Port* to the centre of the town where the ground rises. In this street, a few paces from the harbour, stands the *Bourse* (Pl. 5), with a portico of Corinthian columns, erected 1854-60.

A short distance further the *Cours* (Pl. C, D, 3) is reached on the left, a shady promenade generally thronged with foot-passengers, at the S. end of which stands the statue of *Bishop Belsunce*, who during the appalling plague in 1720, which carried off 40,000 persons, alone maintained his post and faithfully performed the solemn duties of his calling. — From this point the Rue d'Aix ascends to the *Arc de Triomphe* (Pl. 1; C, 3), erected in 1823, and afterwards adorned with representations of Napoleonic battles in relief by *Ramey* and *David d'Angers*.

We now return to the Cannebière. Opposite the Cours opens

the small *Cours St. Louis*, continued by the *Rue de Rome* and the Promenade du Prado, which is 2½ M. in length (comp. Pl. F, G, H, 1). In the latter, at the point where it turns to the S.W., lies the *Château des Fleurs*, the property of the Rifle-shooting Club, while at its end, close to the sea, is the *Château Borély*, situated in an extensive park, and containing a valuable *Musée des Antiques* (Egyptian, Phœnician, Greek, and Roman inscriptions and antiquities, Christian sarcophagi, valuable glass, etc.). — To the left in the Cours St. Louis, at the entrance to the narrow Rue de la Palud, is a fountain, with an insignificant bust of *Pierre Puget*, the celebrated sculptor, who was a native of Marseilles (1622-94).

At the E. end of the *Boulevard de Longchamp* rises the new and handsome *Musée de Longchamp (Pl. 34; B, 1), designed by Espérandieu and consisting of two extensive buildings connected by a colonnade of the Ionic order, adorned with a fountain in the centre. The right wing contains the *Musée d'Histoire Naturelle;* in the other is the *Musée des Beaux Arts*, containing several good pictures (Perugino, Madonna and Saints; Murillo, Capuchin Monk; Holbein, portrait, retouched, and others).

The well-kept grounds at the back of the Museum extend to the *Jardin des Plantes* and *Zoological Garden* (Pl. A, B, 1; adm. 50 c.).

*View. The best survey of the town and environs is afforded by the church of *Notre Dame de la Garde (Pl. F, 3), situated on an eminence to the S. of the old harbour, an ancient shrine, rebuilt from designs by *Espérandieu* in 1864. The highly ornate interior contains an image of the Virgin and innumerable votive tablets presented by those who have been rescued from shipwreck or disease. The terrace in front of the church, and especially the gallery of the tower (154 steps), which contains a huge bell, 10 tons in weight, and is crowned with a large figure of the Virgin, command an admirable survey of the extensive city, occupying the entire width of the valley, the innumerable white villas *(bastides)* on the surrounding hills, the harbour and the barren group of islands at its entrance, with the Château d'If, where Mirabeau was once confined (also mentioned in Dumas' Monte Christo), and part of the Mediterranean. Several different paths ascend to this point from the old harbour, terminating in steps, a somewhat fatiguing climb of ½ hour. The full force of the prevailing *Mistral* (see p. 12), or piercing N.W. wind, the scourge of Provence, is often felt here. One-horse carriage to Notre Dame de la Garde 6-8 fr.

The following drive of several hours is recommended. Ascend the *Promenade du Prado* (see above; Pl. F, G, 1), pass the *Château des Fleurs* (Pl. H, 1), descend to the sea, and return to the town by the picturesque Chemin de la Corniche, on which lies the *Rest. Roubion* (p. 18).

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Railway from Marseilles to Nice (140 M., in 5-8 hrs.; fares 27 fr. 70, 20 fr. 75, 15 fr. 20 c.; express with first class only). This

interesting route at first traverses rocky defiles at some distance from the sea, and, farther on, commands striking views. Several tunnels. — 23 M. *La Ciotat*, charmingly situated on the coast, and the most beautiful point on the whole journey.

42 M. **Toulon** *(*Grand Hôtel*, near the station; *Victoria; Croix d'Or; Louvre; Railway Restaurant)*, the war-harbour of France for the Mediterranean, with 70,500 inhab., possesses a double harbour, protected by eleven forts which crown the surrounding heights. In 1707 the town was besieged in vain by Prince Eugene, and in 1793 the inhabitants surrendered to the English Admiral Hood. In December of that year it was gallantly defended by a small body of English soldiers against an enemy of tenfold number, but was at last taken by storm. The attack was conducted by *Bonaparte*, lieutenant of artillery, then 24 years of age. Beautiful *View from the hill on which stands the fort of *La Malgue*.

From Toulon to Hyères, 13 M., railway in 1¼ hr. (fares 3 fr. 55, 2 fr. 65, 1 fr. 95 c.). — 5 M. *La Garde;* 7 M. *La Pauline* (Rail. Restaurant), where our line diverges from the main railway (see below). 13 M. *Hyères-Ville*, 1 M. from the station. 18 M. *Les Salins d'Hyères.*

The small town of **Hyères** *(Hôtels des Ambassadeurs, de l'Europe, des Iles d'Hyères*, all three open throughout the year; *des Iles d'Or; des Hespérides; d'Orient; du Parc; du Louvre; des Alpes Maritimes; des Princes; Beau-Séjour; de la Méditerranée*, less pretending, well spoken of), lies 2½ M. from the sea, on the slope of a spur of the lofty Mts. des Maures, but not sufficiently protected from the Mistral (see p. 12), which sometimes throws back the vegetation for years. Hyères has long been frequented as a winter-residence by persons suffering from pulmonary complaints (English physicians, *Dr. Biden* and *Dr. Griffith*). Beautiful gardens and a fine avenue of palms. The *Islands of Hyères* (the *Stoechades* of the ancients) are a group of rocky islands and cliffs near the coast. The largest of them are the *Ile du Levant* or *Titan*, *Portcros*, *Porquerolles*, and *Bagueau*. Some of them are fortified and inhabited, but they do not enjoy so mild a climate as Hyères itself, being more exposed to the wind. The peninsula of *Giens*, which may be visited from Hyères by carriage (about 20 fr.), affords a charming view of the islands.

Beyond Toulon the train quits the coast and winds through the *Montagnes des Maures* to the N.E. 47 M. *La Garde;* 49½ M. *La Pauline*, where the branch to Hyères diverges (see above). — 85 M. *Les Arcs*, whence a branch-line runs to *Draguignan*.

98 M. **Fréjus** *(Hôtel du Midi; Hôtel de la Poste)*, a small town with 3000 inhab., the ancient *Forum Julii*, founded by Julius Cæsar, contains the remains of a Roman amphitheatre, archway *(Porte Dorée)*, and aqueduct, none of which possess much interest.

101 M. *St. Raphael*, delightfully situated in a ravine on the coast. At the small harbour of this place Napoleon landed in Oct., 1799, on his return from Egypt. Here, too, after his abdication, he embarked for Elba, 28th April, 1814. The line traverses a romantic, rocky district, occasionally affording charming glimpses of the numerous bays of the coast. Several tunnels.

123 M. **Cannes.** — **Hotels,** upwards of sixty in number, of which a few only need be mentioned. Near the sea, to the W.: *Hôtel d'Estérel; *Beau Site, with lift, R. from 2 fr.; *Hôt. Bellevue; *Pavillon; Square Brougham. — Near the sea, to the E.: Hôt. des Princes, D. 5, B. 1½ fr.,

well spoken of; SPLENDIDE HÔTEL, with lift; BEAU RIVAGE; GRAY & D'ALBION, well spoken of; GONNET & DE LA REINE; GRAND HÔTEL DE CANNES (the most handsomely fitted up); DE LA PLAGE; VICTORIA. — Farther from the sea: *HÔTEL-PENSION SUISSE, 'pension' 8 fr.; CENTRAL HÔTEL, near the railway-station; PENSION DE LA PAIX; HÔTEL DE LA MÉDITERRANÉE; PENS. BEL-AIR; HÔTEL DE FRANCE; WESTMINSTER, well spoken of; WINDSOR; BEAU-SÉJOUR; *ST. CHARLES, moderate; DÉSANGES. — In the Campagne: BEAU-LIEU; *HÔTEL D'ALSACE-LORRAINE; RUSSIE; *PENS. DE LÉRINS; RICHEMONT; *HÔTEL ET PENSION MONTFLEURI; *PENS. VILLA MAUVARRE; HÔTEL DE LA CALIFORNIE, on Mont Californie; PARADIS; PROVENCE; *PRINCE DE GALLES, with a large garden.

The charges at the Pensions vary from 8 to 14 fr. per day, at the larger hotels from 15 to 20 fr. and upwards. Private apartments are easily obtained. Engagements are usually made for the whole season, from October to May, the rent being 1200-2000 fr. and upwards. Cannes is considered a somewhat expensive place.

**Cafés.** *Café des Allées*, in the Cours; *de Paris; de la Rotonde*, in the Boulevard de la Plage, etc. — **Confectioner:** **Rumpelmayer*, on the beach, by the Cercle Nautique.

**Warm Baths.** *Bains de Notre Dame*, Rue de la Foux; also in the sea-bathing establishments.

**Carriages.** Within the town, one-horse carr. 1 fr., two-horse 1 fr. 50 c. per drive; 2 fr. and 3 fr. per hour; outside the town, somewhat higher, according to tariff.

**English Physicians.** *Dr. Frank; Dr. Bright; Dr. Batterby; Dr. Menzies; Dr. Whiteley; Dr. Stephens* (homeopathist).

**English Churches.** *St. Paul's*, Boul. du Cannet, services during the season at 8.30, 11, and 3, in April and May at 8, 11, and 4; chaplain, *Rev. W. M. Wollaston, M. A.* — *Christchurch*, Route de Fréjus. at 8.30, 11, and 3; chaplain, *Rev. H. Percy Smith, M. A.* — *Holy Trinity*, Rue Oustinoff, at 11 and 3; chaplain, *Rev. W. Brookes, B. D.* — There is also a *Scotch Presbyterian Church*, with services at 11 and 3.

**Climate.** Cannes is protected on the N.W. by the *Estérel Mts.* and the N. and N.E. by other ranges of hills, but the beach is somewhat exposed to the Mistral and the N.E. wind. It is thus at times, particularly in spring, cooler and more windy than Mentone or San Remo, but its winter-climate is usually mild, equable, and dry. The warmest and most sheltered part of Cannes, and consequently that most suitable for patients with pulmonary complaints, is the space between the N. side of the town and the village of *Le Cannet*. Its comfortable accommodation, its excellent drinking-water, and the numerous pretty drives in the vicinity, have co-operated with its sheltered situation in making Cannes a most popular winter-resort, especially among the upper classes.

*Cannes*, a small but rapidly increasing town with 15,000 inhab., picturesquely situated on the *Golfe de la Napoule*, consists chiefly of a main street, parallel with which, along the coast, runs the *Boulevard de la Plage*, terminating on the W. in the *Cours*, a 'place' with promenades and fountains. The W. end of the town is chiefly occupied by English families. The best French society is also well represented.

The old town lies at the foot of the *Mont Chevalier*, on which the parish-church rises, and from which the pier closing the S.W. side of the harbour extends. Fine view from the top.

Opposite the *Cap de la Croisette*, the promontory which separates the Golfe de la Napoule from the *Golfe de Jouan*, rise the *Iles de Lérins*. On *Sainte Marguerite*, the largest of these, is situated *Fort Monterey* (poor inn), in which 'the man with the iron mask' was kept in close co[illegible]nement from 1686 to 1698, and

recently well known as the prison of Marshal Bazaine (from 26th Dec. 1873 to the night of 9th Aug. 1874, when he effected his escape). The island commands a fine survey of Cannes and the coast. On the island of *St. Honorat* rise the ruins of a fortified monastery and church (boat there and back 10-12 fr.).

The Environs of Cannes are delightful, and studded with numerous villas. On the Fréjus road (to the W.) is the *Château des Tours*, the property of the Duc de Vallombrosa, with a beautiful *Garden, to which visitors are admitted. Another walk may be made towards the E. to the *Cap de la Croisette*, where the *Jardin des Hespérides*, with its fine orange plantations, is situated. An excursion to the *Chapel of St. Antoine* on the road to *Vallauris*, which commands an admirable view, is somewhat more fatiguing. Visits may also be paid to *Mougins*, the monastery of *St. Cassien*, and the ruin of *Napoule*. The active pedestrian should walk to the rocky nest of *Auribeau*, and thence to *Mouans*, on the railway from Cannes to Grasse, or to *Grasse* itself. From Grasse an easy trip may be made to *Le Bar*, near which is the interesting *Gorge de Courmes*. The vegetation is luxuriant, but lemon-trees are not common here. Orange-trees are principally cultivated for the sake of the blossoms, which form an important article of commerce.

Beyond Cannes the line passes *Golfe Jouan;* a column marks the spot where Napoleon bivouacked on the night after his arrival from Elba, 1st March, 1815.

128 M. **Antibes** *(Hôtel de France)*, the ancient *Antipolis*, a colony of the Massilians, is now a small, but busy seaport (6000 inhab.), beautifully situated on a promontory, and commanding a charming view of the sea, the Bay of Nice, and the Alpes Maritimes. A pier constructed by Vauban connects it with several islands in the vicinity. The *Cap d'Antibes* (Hotel), $2^1/_4$ M. from the town, should be visited for the sake of the beautiful view which it affords. — This portion of the line traverses a remarkably rich and attractive district. It soon crosses the *Var* (Varus; station), an impetuous mountain-torrent, which in modern, as well as ancient times formed the boundary between France and Italy, until in 1860 Nice was ceded to France, and the frontier removed farther to the E.

140 M. **Nice,** see p. 110. From Nice to *Genoa*, see R. 16.

## 2. From Paris *(Geneva)* to Turin by Mont Cenis.

496 M. Railway in 22-$30^1/_2$ hrs. (fares 100 fr. 20, 74 fr. 65, 54 fr. 25 c.).

From Paris to *Mâcon* (274 M.), see R. 1. The railway here quits the Lyons line and turns to the left, crosses the Saône, and, at stat. *Pont-de-Veyle*, the *Veyle*. In front and to the left a view of the Jura is obtained. The next place of importance is —

$297^1/_2$ M. **Bourg** *(Hôtels de l'Europe, du Midi, de France)*, with 14,000 inhab., the ancient capital of Bresse, situated on the left bank of the *Reyzousse*, $^3/_4$ M. from the station. The church of *Notre Dame de Bourg*, erected in the 15th-17th cent., in a variety of styles, contains several pictures, sculptures, and fine wood-carving. On the promenade Le Bastion is the **Monument of*

*Bichat* (d. 1802), who once studied at Bourg, by David d'Angers. The house in which *Lalande* (d. at Paris in 1807) was born is indicated by a tablet with inscription. — Bourg is the junction of the line to Lyons, Mouchard, Besançon, and Mülhausen, which is the direct railway between Lyons and Strassburg (comp. p. 4).

The celebrated ***Church of Brou**, in the florid Gothic style, erected in 1511-36 by Margaret of Austria, Regent of the Netherlands, is situated 1½ M. from the town. It contains the sumptuous **Monuments* of the foundress, the Duke Philibert of Savoy her husband, and Margaret of Bourbon, her mother-in-law. Her well-known motto '*Fortune infortune forte une*', may be seen in different parts of the church.

The line intersects the forest of *Seillon*. Near Stat. *Pont d'Ain* the *Ain* is crossed.

317 M. **Ambérieu**, a pleasant little town on the *Albarine*, situated at the base of the Jura Mts., is the junction for Lyons (p. 5).

The train now continues to ascend the valley of the Albarine. To the left lie the ruined castles of *Vieux-Mont-Ferrand* and *St. Germain*. Beyond *St. Rambert de Joux* the valley becomes wilder and more imposing. The line quits the Albarine at stat. *Tenay*, and enters a sequestered valley to the right, where *Les Hôpitaux* is situated. Near *Rossillon* are a few fragments of an ancient stronghold. Beyond a tunnel, ⅓ M. in length, the lakes of *Pugieu* are observed on the right. Beyond two small stations the train next reaches the valley of the Rhone near —

348 M. **Culoz** (774 ft.; *Hôtel Folliet; *Rail. Restaur.)*, at the base of the *Colombier* (5032 ft.), the junction of the Geneva line.

From Geneva to Culoz (41½ M.) railway in 1¾-2⅓ hrs. (fares 8 fr. 10, 6 fr., 4 fr. 45 c.). The line follows the right bank of the Rhone, on the slopes of the Jura Mts. Beyond (14 M.) *Collonges*, the Rhone flows through a narrow rocky valley, confined between the Jura and *Mont Vouache*, and commanded by the *Fort de l'Ecluse*, which rises far above on the right. The line quits the defile by the long *Tunnel du Crédo* (2⅓ M.), crosses the grand *Valserine Viaduct*, and reaches (20½ M.) *Bellegarde* (Poste), at the influx of the Valserine into the Rhone (French custom-house examination). The latter here forms a species of rapid, known as the *Perte du Rhône*, where the water is occasionally lost to view. Stations *Pyrimont*, *Seyssel*, and *Culoz*.

The train crosses the Rhone, and at stat. *Châtillon* reaches the *Lac du Bourget* (12 M. in length, 1½ M. in breadth), the E. bank of which it follows. Several tunnels and fine views.

363 M. **Aix-les-Bains** (850 ft.; **Grand Hôtel d'Aix; *Venat; *Hôtel de l'Europe; *Guilland et de la Poste*, less expensive; and many others), the *Aquae Allobrogum* or *Aquae Gratianae* of the Romans, is a celebrated watering-place with 4400 inhab. (8000 visitors to the baths annually), possessing sulphur-springs (113° Fahr.), adapted for internal and external use. The large new *Etablissement Thermal*, with baths and pump-room, deserves inspection. In the *place* in front of it rises a Roman triumphal arch of the 3rd or 4th cent.; the other scanty relics of the Roman period (fragments of a temple and of baths) are almost all within the precincts of private property and not easily accessible. — Pleasant ex-

cursion by steamboat to **Haute-Combe*, a Cistercian Abbey on the N.W. bank of the *Lac du Bourget*. The church contains a number of handsome monuments erected to Princes of Savoy.

The line quits the lake and traverses the broad valley of the *Laisse;* to the left the beautifully wooded slopes of the *Mont d'Azi* and the *Dent de Nivolet* (5025 ft.).

370 M. **Chambéry** (883 ft.; *Hôtel de France; Hôtel des Alpes; Hôtel des Princes; Hôtel de la Paix*) is the capital of the Department of Savoy, with 17,500 inhab., and an archiepiscopal see. On the Promenade is the *Monument of General de Boigne* (d. 1830), adorned with life-size figures of elephants, and in front of the Palais is a statue of the jurist *Antoine Favre* (d. at Chambéry in 1624). The old palace of the Dukes of Savoy, erected in 1232, has been restored and enlarged, and now contains the Préfecture; a square tower and remnants of the façade of the original building still exist.

The line traverses a picturesque district, passing the ruined castles of *Bâtie* and *Chignin*. — 377 M. *Chignin-les-Marches* is the junction for the branch-line to Grenoble, which enters the valley of the *Isère* (or *Valley of Graisivaudan*) to the right. From Grenoble to Marseilles by railway in 12 hrs.

380 M. *Montmélian*. The ancient castle, of which scanty fragments now alone exist, was long the bulwark of Savoy against France. The train crosses the Isère. — 385 M. *St. Pierre d'Albigny*; the town lies opposite on the right bank, commanded by the ruins of the château of *Miolans*. Near (388 M.) *Chamousset* the line turns to the right, and traverses the valley of the *Arc (Vallée de Maurienne)*, which here joins the Isère. Beyond (393 M.) *Aiguebelle*, which is grandly situated, the Arc is crossed (in the vicinity, on the left bank, the extensive iron mines of *St. George (les Hurtières)*. Between stations *Epierre* and *La Chambre* the train passes through a tunnel.

413 M. *St. Jean de Maurienne*. — 421 M. *St. Michel* (2330 ft.). The train crosses the Arc several times. Numerous tunnels (nine between St. Michel and Modane). — 427 M. *La Praz* (3137 ft.).

431 M. **Modane** (3468 ft.; *Hôtel International; Rail. Restaurant*, déj. with wine $4^1/_2$ fr.) is the seat of the French and Italian custom-house authorities (change carriages).

The train (best view on the right) describes a wide curve round the village, and passing through two short tunnels, enters, beyond the small village of *Fourneaux*, the great ***Mont Cenis Tunnel**, by which the *Col de Fréjus* (8338 ft.) is penetrated in a S.E. direction.

The tunnel ($7^3/_4$ M. in length; N. entrance 3802 ft., S. entrance 4163 ft. above the sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4093 ft.) was begun in Jan. 1861 and completed in Dec. 1870, under the superintendence of the engineers Sommeiller, Grandis, and Grattoni. Its total cost was 75,000,000 fr. The ingenious boring-machines, constructed for the purpose, were worked by compressed air. From 1500 to 2000 workmen were constantly employed on each side.

The tunnel is 26 ft. wide, 19 ft. high, and almost entirely lined with masonry. It is lighted by lanterns placed at intervals of 500 mètres, and the distances are given in kilomètres. The carriages are lighted with gas. The air in the tunnel, although somewhat close, is not unpleasant. The transit occupies 30 minutes. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit, and are also recommended to keep the windows shut.

The now deserted MONT CENIS ROAD, which continues to ascend the valley of the Arc, was constructed by Fabbroni in 1802-5, during the reign of Napoleon I. The culminating point of the Mont Cenis (6950 ft.) lies 17 M. to the E. of the tunnel, which was therefore hardly appropriately called after the mountain. The road then descends to Susa (see below), about 40 M. from Modane.

At the S. end of the tunnel is (443 M.) stat. *Bardonecchia* (4127 ft.). Two tunnels. Stat. *Beaulard*. Near stat. *Oulx* (3497 ft.), the Roman *Villa Martis*, the line enters the valley of the *Dora Riparia*. (A road to the S.W. leads hence to *Cesanne* at the confluence of the Dora and Ripa, and over the *Mont Genèvre* to the French fortress of *Briançon* on the Durance; comp. p. 73.)

The train traverses the picturesque valley of the Dora. Beyond a bridge and two tunnels, we reach stat. *Salbertrand* (3302 ft.). The river is again crossed. Before the next station (Chiomonte), nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of *Exilles* with the frontier fortress of that name; farther on, a fine waterfall. — 453 M. *Chiomonte*, or *Chaumont* (2526 ft.). Then a number of tunnels and aqueducts. The valley contracts and forms a wild gorge *(Le Gorgie)*, of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, and the Rochemelon, Roche-Michel, etc., towering above it. When the valley expands, Susa with the arch of Augustus comes in sight on the left (see below). — 456½ M. *Meana* (1949 ft.), 1 M. from Susa, lies 324 ft. higher than the latter. Three tunnels. The train then descends through beautiful chestnut woods, and crosses the Dora. 462 M. *Bussoleno*.

A short branch-line (5 M. in ½ hr.; fares, 95, 65, 50 c.) runs hence to **Susa** (1625 ft.; *Hôtel de France; Soleil)*, a small and ancient town, the Roman *Segusio*, situated on the right bank of the Dora. A garden on the W. side of the town contains a Triumphal Arch, 44 ft. in height, 39 ft. in width, and 23 ft. in depth, with projecting Corinthian columns at the corners and sacrificial scenes on the frieze, erected according to the inscription in A.D. 8. There are also a few other Roman relics. The church of *S. Giusto* dates from the 11th century. On the opposite bank of the Dora rises the fort *La Brunette*, which was destroyed by the French in 1798.

Next stations *Borgone* (where the Dora is crossed), *S. Antonino*, *Condove*, and *S. Ambrogio*, high above which, on a rocky eminence to the right, rises the abbey of *S. Michele della Chiusa*, or *La Sagra*, remarkable for a peculiar property of its tombs which convert dead bodies into natural mummies. At stat. *Avigliana* the valley expands into a broad plain. Stations *Rosta*, *Alpignano*, *Collegno*.

496 M. **Turin,** see p. 60.

## 3. From Martigny to Arona on the Lago Maggiore over the Simplon.

123½ M. Railway from Martigny to (48 M.) Brieg in 3 hrs (fares 11 fr. 85, 7 fr. 90, 6 fr. 30 c.). Diligence from Brieg over the Simplon to Domo d'Ossola (40 M.) twice daily in summer in 9-9¾ hrs. (fare 16 fr. 85, coupé 20 fr. 30 c.); from Domo d'Ossola to Stresa twice daily in 4 hrs. (6 fr. 30, coupé 10 fr. 50 c.), and to Arona (35½ M.) once daily in 6 hrs. (fare 8 fr. 85, coupé 14 fr. 75 c.). — Extra-Post with two horses from Brieg to Arona 169 fr. 20 c., with three horses 239 fr. 50 c. Private Carriages: to Domo d'Ossola, with one horse, for 2 pers., 55 fr.; two-horse carr. with 4 seats, 100 fr.; three-horse carr. with 4-6 places 130 fr.; to the Lago Maggiore (Baveno, Stresa, Pallanza) 85, 150, and 200 fr. respectively (return-carriages cheaper). The night is usually spent at Domo d'Ossola. — Steamboat from Stresa or Baveno to Arona, see R. 26.

**Martigny** (1558 ft.; **Hôtel Clerc; Hôtel de la Tour; *Hôtel du Mont Blanc*, moderate), is a busy little town in summer, being the starting-point of the Great St. Bernard and Chamonix routes.

The Railway runs in a straight direction past the *Baths of Saxon* to *Riddes*, where the Rhone is crossed.

15½ M. **Sion**, Ger. *Sitten* (1709 ft.; **Poste; du Midi*), with 4900 inhab., the capital of the *Canton du Valais*, has an important appearance in the distance with the picturesque castles of *Tourbillon*, *Majoria*, and *Valeria* towering above it.

25½ M. **Sierre**, Ger. *Siders* (1765 ft.; *Hôtel Bellevue; Poste*), picturesquely situated on a hill. — Beyond Sierre a tunnel is passed.

27 M. *Salgesch*, French *Salquenen*. The rocks have been blasted in several places for the construction of the railway. The train passes through two short tunnels, and crosses the Rhone.

30½ M. *Leuk-Susten*, Fr. *Louèche-Souste* (2044 ft.; Hôtel de la Souste), station for the *Baths of Leuk*. The important-looking old village of *Leuk*, with its castle and towers, lies high on the opposite slope. — 33½ M. *Turtman*, Fr. *Tourtemagne* (2080 ft.), at the mouth of the Turtman Valley. — 35 M. *Gampel*. — 38½ M. *Raron*, Fr. *Rarogne*, at the mouth of the Bietschthal. — The line crosses the *Visp*, which has covered a great part of the valley with debris.

42 M. **Vispach** or **Visp**, Fr. *Viège* (2155 ft.; **Post; *Sonne; *Railway Restaurant*), picturesquely situated at the entrance to the Visp Valley, at the head of which rises the snow-clad *Balfrin* (12,474 ft.). Beyond Vispach the line again approaches the Rhone.

48 M. **Brieg**, Fr. *Brigue* (2244 ft.; **Hôtel des Couronnes et Poste*, R. 2½, D. 4½ fr.; **Angleterre*, D. 4 fr.), a well-built little town, with a château with four towers. The railway terminates here.

The Simplon Route, properly so called, which begins here, was constructed by order of Napoleon in 1800-1806, and was the first carriage-road across the Alps from Switzerland to Italy, and, after the Brenner, the first great route across the Alps. In construction it is less imposing than the Splügen, but its scenery is

much finer. The road quits the valley of the Rhone at Brieg, and ascends in numerous windings.

9 M. *Bérisal* (5006 ft.), the Third Refuge (*Hôtel de la Poste, R. 2½ fr.). Above the Fourth Refuge (5645 ft.) a retrospect is obtained in clear weather of the Bernese Alps (to the N.), from which the huge Aletsch Glacier descends. The part of the road between the Fifth Refuge (6358 ft.) and the culminating point is the most dangerous during the period of avalanches and storms. The road passes through the *Kaltwasser Glacier Gallery* (6460 ft.), over which the stream issuing from the glacier is precipitated into the depths below, forming a waterfall which is visible through a side opening. The road then passes through two other galleries. From the Sixth Refuge (6540 ft.) a splendid final view is enjoyed of the Bernese Alps; far below in the Rhone Valley lies Brieg.

The **Simplon Pass** (6595 ft.) is 6 M. from Bérisal. About ¾ M. beyond the summit is the *Hospice* (no payment demanded for hospitality, but travellers should contribute at least as much to the poor-box as they would have paid at an hotel), a spacious building founded by Napoleon, but not completed till 1825. A broad, open valley, bounded by snow-capped heights and glaciers, forms the highest portion of the Pass. The imposing *Raut Glacier* is a conspicuous object on the mountains to the S.; to the E. rises the *Monte Leone* (11,696 ft.). The *Old Hospice*, a lofty square tower now tenanted by herdsmen, lies on the right far below the road.

20½ M. **Simplon,** Ger. *Simpeln*, Ital. *Sempione* (4856 ft.; **Poste*, R. 2, D. 3½ fr.; **Hôtel Fletschhorn*). The road now describes a long curve to the S., which pedestrians may cut off by a rough path regaining the road at the *Alqaby Gallery*, where the most interesting part of the Simplon route begins. It leads through the **Ravine of Gondo*, one of the wildest and grandest in the Alps, becoming narrower and more profound at every step, until its smooth and precipitous walls of mica-slate completely overhang the road, below which rushes the impetuous *Doveria*. The most remarkable of the cuttings by which the road penetrates the rocks is the *Gallery of Gondo*, a tunnel 245 yds. in length, constructed by Napoleon in 1805 and fortified by the Swiss in 1830. At the end of the tunnel the *Fressinone* (or *Alpienbach*) forms a fine waterfall, which is crossed by a slender bridge. On both sides the rocks tower to a dizzy height of 2000 ft. The dark entrance of the tunnel forms a striking contrast to the white foam of the falling torrent. This magnificent *Alpine Scene, especially when viewed at a distance of 40-50 paces, surpasses the Via Mala (p. 37). *Gondo* (2818 ft.) is the last Swiss village; ½ M. beyond it is the Italian boundary-column. *S. Marco*, ¼ M. farther, is the first Italian village.

29 M. **Iselle** (2175 ft.; *Posta*) is the seat of the Italian custom-house. The valley, although now less wild, continues to be extremely picturesque. It unites with the broad and fertile valley

of the *Tosa (Val Antigorio)* at the bridge of *Crevŏla*, 100 ft. in height, below which it is called the *Val d'Ossola*. The characteristics of the scenery are thoroughly Italian.

40 M. **Domo d'Ossola** (1000 ft.; *Hôtel de la Ville et Poste*, R. 3, D. 5 fr.; *Hôtel d'Espagne;* carriages, see p. 27), a small town with 3300 inhab., beautifully situated. Near (4 M.) *Villa*, the *Antrona Valley* opens on the right; then (1½ M.) *Pallanzeno*, and (2 M.) *Masōne*, opposite which opens the *Anzasca Valley*, with the magnificent **Monte Rosa* group at its head. The Tosa is crossed.

48 M. *Vogogna* (*Corona, unpretending), a small town, at the base of precipitous rocks. The next villages are (1½ M.) *Premosello* (2 M.), *Cuzzago*, and (1 M.) *Migiandone*, where the Tosa is crossed by a five-arched stone bridge.

56 M. *Ornavasso* (Italia; Croce Bianca). The marble-quarries in the vicinity belong to the chapter of the cathedral of Milan. To the S. a road leads through the valley of the *Strona*, which falls into the Tosa near *Gravellona*, to Orta (p. 174). — Near *Feriōlo*, the next village, situated in a most luxuriant district, covered with olive-groves, maize-fields, vineyards, chestnuts, and fig-trees, the road passes an extensive granite quarry, where the columns of the restored Basilica S. Paolo Fuori le Mura near Rome were hewn, and soon reaches the S.W. bank of *Lago Maggiore* (R. 26), from which in the distance rises the Isola Madre, the most N. of the Borromean Islands.

62 M. **Baveno** *(*Bellevue; *Beau-Rivage; Hôtel-Pension Suisse)* is a steamboat-station. Travellers from the Simplon usually visit the Borromean Islands from this point (comp. p. 171). The road, most of which rests on buttresses of granite and solid masonry, skirts the lake and leads by *Stresa* (p. 172), *Belgirate*, *Lesa*, and *Meina*, to —

75½ M. **Arona**, see p. 167. Railway to *Milan*, see p. 167; to *Genoa*, see p. 79; to *Turin* by *Novara*, see p. 79 and R. 11.

## 4. From Lucerne to Lugano. The St. Gotthard Railway.

128 M. Railway in 6¾-9 hrs. (fares 29 fr. 30, 20 fr. 50, 14 fr. 65 c.; through fares to Milan, 176 M., 36 fr. 65, 25 fr. 65, 18 fr. 5 c., sleeping compartment 11 fr. 80 c. extra). — A table-d'hôte dinner is provided at Göschenen for passengers by the day-express; those intending to partake of it inform the guard.

The **St. Gotthard Railway**, one of the most stupendous engineering enterprises of modern times, was formally inaugurated on May 22nd, 1882, and opened for general traffic on June 1st. The works were begun in June 1872, in conformity with a treaty concluded between Italy and Switzerland in 1869, to which Germany also became a party in 1871. In accordance with this agreement those three states bound themselves to grant the St. Gotthard Railway Company a subsidy of 85 million francs (3,400,000*l.*), of which Italy contributed 45 million francs, Germany and Switzerland 20 millions each. This subvention was afterwards increased by 28 million francs, and the total capital invested in the line amounted to 238 million francs (9,500,000*l.*). At first the chief engineer of the railway

was *M. Gerwig*, who was succeeded by *M. Hellwag* in 1875. The construction of the great tunnel was entrusted to *M. Favre* of Geneva (comp. p. 33). — The highest point of the railway is in the middle of the great tunnel and is 3785 ft. above the level of the sea. The maximum gradient is 1 : 40, the shortest curve-radius 330 yds. The inclines have generally been surmounted by large spiral tunnels, of which there are three on the N. side of the St. Gotthard and four on the S. In all the railway has 56 tunnels (with an aggregate length of 25 M.), 32 bridges, several of which are of great size, and 10 viaducts. The St. Gotthard Railway shortens the journey between London and Brindisi (Anglo-Indian mail route) by 120 M. — The **Steamboat Voyage* on the Lake of Lucerne from Lucerne to Flüelen is much pleasanter than the railway journey, and is recommended to those who are not pressed for time. Comp. *Baedeker's Switzerland.*

**Lucerne.** — *Schweizerhof; *Luzerner Hof; *Hôtel National; *Beaurivage; *Angleterre; *Cygne; *Hôtel du Rigi, all near the steamboat-pier. *Hôtel du Lac, and *St. Gotthard, both near the station. *Balances, on the Reuss. — Engel, Adler, Rössli, Poste, Mohr, all unpretending.

*Lucerne*, the capital of the canton of that name, with 17,800 inhab., is situated at the efflux of the *Reuss* from the *Lake of Lucerne*. The view from the *Schweizerhof-Quai* is strikingly beautiful. The celebrated **Lion of Lucerne*, designed by Thorvaldsen, to the N., outside the Wäggis Gate and 1/4 M. from the Schweizerhof, and the new *Museum* in the town-hall are the principal attractions in the town. The so-called '*Glacier Garden*', near the Wäggis Gate, is also interesting. Walks and excursions, see *Baedeker's Switzerland.*

Soon after leaving the station the train passes through a small tunnel, beyond which the lines to Bern and Basel diverge on the left. It then crosses the Reuss by a bridge 175 yards long, passes through another tunnel and a cutting, and skirts the *Roth-See* (1 1/2 M. long) on the right. Between (5 M.) *Ebikon* and (9 M.) *Gisikon* we obtain a view of the *Rigi* to the right.

11 M. **Rothkreuz** *(Rail. Restaurant)*, the junction of the lines to Aarau and Zürich. Our train runs hence to the E., and at (16 M.) *Immensee-Küssnacht* reaches the picturesque *Lake of Zug* (9 M. long, 2 1/2 M. broad); opposite rises the *Rossberg*, with the village of *Walchwyl* at its foot. The railway skirts the N. slope of the *Rigi* at a considerable height above the lake, passes *Arth* on the left, and penetrates the *Rindelfluh Tunnel*, beyond which lies (21 M.) **Arth-Goldau** *(Rail. Restaur.)*, situated in the midst of debris and fragments of rock, the results of the disastrous landslip of 1806. Arth-Goldau is also a station on the Arth and Rigi-Kulm line. Farther on, to the left, are the farms of *Steinenberg* on the mountain-side, while to the right lies the *Lake of Lowerz*, with the island of *Schwanau*. 24 M. *Steinen*, in a rich fruit-district. 26 M. *Seewen*, the station for **Schwyz** *(Rössli; Hôtel Hediger)*, the capital of the canton, with 6600 inhab., which lies 1 M. inland, at the base of the double-peaked *Little Mythe* (5955 ft.) and of the *Great Mythe* (6240 ft.).

The train now turns to the S., passing the *Fronalpstock*

(6295 ft.) on the left, crosses the *Muotta* near *Ingenbohl*, and reaches —

28½ M. **Brunnen** (**Waldstätter Hof*, on the lake; **Adler; Rössli; Hirsch*), the most beautifully situated place on the Lake of Lucerne. The railway-station is at the back of the village, somewhat distant from the lake.

The railway is now carried by a tunnel 135 yds. in length below the *Gütsch* and the *Axenstrasse*, which leads along the E. bank of the lake from Gersau to Flüelen. It then reaches the ***Urner See**, or E. arm of the *Lake of Lucerne*, along the bank of which it runs through a succession of tunnels and cuttings. On the right opens a noble view of the lake, on the opposite bank of which, at the base of the *Seelisberg*, are the *Mythenstein* and the meadow of *Rütli*, where, as the story goes, the first Swiss league (between Uri, Schwyz, and Unterwalden) was concluded on the night of 7th Nov., 1307. Farther on rises the double-peaked *Uri-Rothstock* (9650 ft.), with its glacier. The train now threads the *Hochfluh Tunnel* (638 yds.), the *St. Franciscus Tunnel* (2127 yds.), and the *Oelberg Tunnel* (1¼ M.), the last of which is the second longest on the line. Beyond (32 M.) *Sisikon*, at the mouth of the narrow *Riemenstalden-Thal*, the line crosses the *Axenstrasse*, and passes through the tunnels of *Stutzeck* (1075 yds.) and *Tell's Platte* (185 yds.). (The *Chapel of Tell*, which stands on Tell's Platte, where Tell is said to have sprung out of Gessler's boat when overtaken by a storm, is not visible from the train.) The *Axenberg* (1220 yds.) and the *Sulzeck* (175 yds.) tunnels are then traversed.

36 M. **Flüelen**, Ital. *Fiora* (1435 ft.; *Urnerhof; Flüelerhof; *Kreuz; Tell; St. Gotthard;* etc.), the port of the canton of Uri. Behind the church is the small castle of *Rudenz*, formerly the property of the Attinghausen family. — The train now ascends the broad and level valley of the Reuss, the background of which is formed by the pyramidal *Bristenstock* (10,090 ft.). On the right rise the abrupt rocky walls of the *Gitschen* (8330 ft.) and the *Bockli* (6810 ft.). — 38 M. **Altdorf** (*Adler* or *Post; Schlüssel*), the capital (3900 inhab.) of the canton of Uri, is the place where Tell is said to have aimed his arrow at the apple on his son's head. Above Altdorf, pleasantly situated at the entrance to the Schächen-Thal, lies *Bürglen*, the traditional birth-place and residence of Tell. The line crosses the *Schächenbach*, a little above its junction with the Reuss, approaches the foot of the mountains, and begins to ascend. Beyond the Reuss is the hamlet of *Attinghausen*, with a ruined castle, in which Baron Werner of Attinghausen, who appears in Schiller's 'Wilhelm Tell', is said to have died in 1307. — 43 M. *Erstfeld*, at the entrance to the *Erstfelder Thal*. The railway and the road here run close beside the river.

45 M. **Amsteg** (1795 ft.; *Stern* or *Post*), a small village with substantial-looking houses, occupies a picturesque site at the

mouth of the *Maderaner Thal.* The station lies $^3/_4$ M. from the village, halfway between Amsteg and *Silenen*, a hamlet with a ruined castle, hidden among orchards.

The most interesting part of the railway begins here. Immediately beyond Amsteg the train penetrates a rocky spur of the *Windgelle*, by means of a tunnel 187 yds. long, and crosses the *Kärstelenbach*, a tributary of the Reuss flowing out of the profound and narrow Maderaner Thal, of which, as well as of the *Great Windgelle* (10,465 ft.) to the left, an excellent view is obtained from the bridge (150 yds. long, and 175 ft. high). We now pierce the slope of the Bristenstock by means of the two *Bristenlaui Tunnels* (435 yds. and 232 yds. long respectively), and cross the foaming *Reuss* by a lofty lattice-girder bridge (82 yds. long; 255 ft. above the river). The railway then runs along the left side of the picturesque Reuss valley, sharing the narrow space with the road, until the latter again crosses to the right bank. After passing through four short tunnels *(Intschi, Zgraggen, Breiten* and *Meitschlinger)* we now reach —

50 M. **Gurtnellen** (2525 ft.). Beyond Gurtnellen the train ascends the hill of Göschenen (see below) by means of three curved tunnels and an immense double bend. It crosses the *Gornerен-Bach* and the *Hægrigen-Bach* (fine waterfall on the right) and enters the spiral *Pfaffensprung Tunnel* (1606 yds.), near the Pfaffensprung bridge, by which the road re-crosses to the left bank of the Reuss. On emerging from the upper end of the tunnel, which is about 115 ft. above the lower, the train proceeds through the short *Mühle-Tunnel*, again crosses the Hægrigen-Bach, with a view of the Pfaffensprung bridge below us to the left, and threads the *Mühren-Tunnel* (93 yds.; 2820 ft. above the sea-level). Immediately afterwards we cross the deep gorge of the *Maienreuss*, which descends from the *Maien-Thal*, penetrate the hill of Wasen by the *Kirchberg Tunnel* (330 yds.), and after passing to the right bank of the Reuss, enter the spiral tunnel of *Wattingen* (1199 yds. long; 79 ft. of ascent). A part of this tunnel fell in during its construction, and on account of the peculiarly fissured nature of the rock, it required to be carefully lined with substantial masonry. Beyond the tunnel, the train again crosses the Reuss, penetrates the *Rohrbach Tunnel* (240 yds.), and reaches the station of —

55 M. **Wasen** (2780 ft.), above the village of that name *(Hôtel des Alpes; Ochs)*, the church of which, through the frequent windings of the line, appears in constantly altering positions. The train now runs towards to the N., crossing the Maienreuss again by the imposing **Middle Maienreuss Bridge* (71 yds. long, 260 ft. high), and traversing the short *Strahlloch Tunnel* and the spiral *Leggistein Tunnel* (1200 yds. long, 82 ft. of ascent), the latter of which is the finest and most evenly graded tunnel on the entire line. On emerging from the tunnel the line runs to the S., crosses the

Maienreuss for the third time, by the *Upper Maienreuss Bridge* (60 yds. long, 148 ft. high), with a fine view of the gorge below, and passes through the short *Maienkreuz Tunnel* (84 yds.; 3250 ft. above the sea).

The train now runs for some distance along the mountain-side, commanding a view of the part of the line just traversed, which lies far below us. Opposite rises the *Rienzer Stock* (9785 ft.). We then cross the *Rohrbach* by an iron bridge (44 yds. long, 92 ft. high), penetrate the *Naxberg Tunnel* (1 M. long; entrance 3380 ft., exit 3480 ft. above the sea-level), and span the deep valley of the *Göschenen-Reuss* (bridge 71 yds. long, 160 ft. high) near the village of *Göschenen*, which is situated at the mouth of the *Göschenen-Thal.* In the back-ground rises the stately *Dammafirn.*

60 M. **Göschenen,** Ital. *Cascinotta* (3490 ft.; **Rail. Restaur.*, comp. p. 29). Immediately beyond the station the train crosses the *Gotthard Reuss* and enters the great ***St. Gotthard Tunnel,** which runs nearly due S., 5-6000 ft. below the highest point of the mountain.

The tunnel is 16,310 yds. or about 9¼ M. in length, thus exceeding the Mont Cenis Tunnel (p. 25) by about 1½ M. The highest point (3785 ft.) is almost exactly in the middle, whence it falls away on both sides. The works were begun at Göschenen on June 4th, 1872, and at Airolo on July 2nd; the headings met on February 29th, 1880. The contractor, M. Louis Favre, died in the tunnel of apoplexy on July 19th, 1879. The boring was accomplished by boring-machines, driven by compressed air, on the improved Ferroux system. The greatest number of workmen employed at one time was 3400. The tunnel is 26 ft. 3 in. wide and 19 ft. 8 in. high. It is laid with a double line of rails, and is lined with masonry throughout. The construction cost nearly 57 million francs (2,375,000 *l.*). — The passage takes 25 minutes. The temperature in the interior, in spite of the ventilating apparatus, is high (75-80° Fahr.). It is lighted by lamps, placed at intervals of 1100 yds.

At the S. end of the tunnel lies —

70 M. **Airolo** (3868 ft.; **Posta; **Hôtel Airolo*), in the upper *Ticino Valley (Valle Leventina)*, in great part rebuilt after a fire in 1877. The scenery here still retains quite an Alpine character, but as we proceed the influence of the Italian climate soon makes itself evident.

Beyond Airolo the train crosses the *Ticino*, by a bridge 55 yds. long, threads the *Stalvēdro Tunnel* (207 yds. long, 3690 ft. above the sea-level), and enters the **Stretto di Stalvedro*, a defile which in 1799 was defended for 12 hours by 600 Frenchmen against 3000 Russian grenadiers. The road runs on the left bank of the Ticino. The valley expands near (73 M.) **Ambri-Piotta.** To the right rises the *Piz Massari* (9060 ft.), and to the left lies *Quinto.* In the background are a number of villages on the mountain-terraces. The valley again contracts. Beyond (77 M.) **Rodi-Fiesso** (3110 ft.) the *Platifer (Monte Piottino)* projects into the valley on the N. The Ticino has worn a course for itself through the mountain, and descends the gloomy gorge in a series of waterfalls. The rail-

way effects a more gradual descent by means of two circular or loop-tunnels. At *Dazio Grande* the train crosses the Ticino by a bridge (49 yds. long) commanding a fine view down the valley, and beyond the *Dazio Tunnel* (382 yds.) and the *Arloito Tunnel* (78 yds.), it enters the spiral *Freggio Tunnel* (1 M. in length; 105 ft. of descent), whence it emerges in the midst of the defile of *Prato*. The scenery here is very imposing. The train again crosses the Ticino, passes through the *Monte Piottino Tunnel* (150 yds.) and the *Pardorea Tunnel* (305 yds.), and enters the spiral *Prato Tunnel* (1 M. long; 112 ft. of descent). Beyond the short *Busciérina Tunnel* (60 yds.) we obtain a view of the beautiful valley of Faido, with its luxuriant southern vegetation. The train again passes to the left bank of the Ticino by the *Polmengo Bridge* (71 yds.) and penetrates the *Polmengo Tunnel* (300 yds.).

82 M. **Faido** (2365 ft.; *Angelo; Prince of Wales; Hôtel Vella*), the capital of the Leventina, is a village of thoroughly Italian character. To the right of the railway is the picturesque waterfall of the *Piumogna*. — The train now follows the left bank of the Ticino, where the traveller's enjoyment of the fine scenery through which he passes is much interfered with by the numerous tunnels. To the right lies *Chiggiogna*, with an old church. Near (86 M.) **Lavorgo** the *Cribiasca* forms a fine waterfall on the right. Farther on the Ticino descends through the picturesque gorge of *Biaschina* to a lower part of the valley, the train making the descent by means of two contiguous spiral tunnels on the left bank. There now follow in quick succession the *La Lume Tunnel* (482 yds.), the *Pianotondo Viaduct* (113 yds.), the spiral *Pianotondo Tunnel* (nearly 1 M. long; 130 ft. of descent), the *Tourniquet Tunnel* (74 yds.), the *Travi Viaduct* (67 yds.), and the spiral *Travi Tunnel* (nearly 1 M. long; 118 ft. of descent). The train has now reached the lower zone of the Valle Leventina, and recrosses the Ticino by a bridge 55 yds. in length.

90 M. **Giornico.** About 1¼ M. from the station lies the picturesquely situated village of that name (1300 ft.; *Cervo; Corona*), with an ancient Lombard tower, and traces of fortifications near the church of *Sta. Maria di Castello*. The old church of *S. Niccolò da Mira*, in the earliest Romanesque style, is said to stand on the site of a heathen temple.

Beyond Giornico the line recrosses the Ticino by a bridge 98 yds. long, and skirts the left bank. To the right is the fine waterfall of the *Cramosina*. 94 M. **Bodio** (1085 ft.; *Posta*). Beyond *Polleggio* the *Brenno* descends from the *Val Blegno* (p. 40) and falls into the Ticino. Two bridges carry the line across the two branches of this river to —

97 M. **Biasca** *(Hôtel de la Gare; Grand Hôtel Biasca, Unione*, in the village; *Railway Restaurant)*. The station lies 1 M. to the S. of the village, which contains an old Romanesque church, situ-

ated upon a hill. From the station a series of oratories ascends to the *Petronilla Chapel*, near which is the **Froda* or *St. Petronilla Fall.* — From Biasca over the *Lukmanier* to *Coire*, see p. 40.

The railway now traverses the very hot and dusty valley of the Ticino close to the base of the richly cultivated E. slopes of the mountains. — 101 M. *Osogna* (965 ft.), at the foot of an abrupt and rocky height. Near *Cresciano*, on the left, are several picturesque waterfalls. — 105 M. *Claro* (1017 ft.), at the foot of the *Pizzo di Claro* (8760 ft.), with the monastery of *S. Maria* on the hill-side. — 107 M. *Castione;* on the left, farther on, opens the *Val Mesocco* (Bernardino route, p. 41), whence descends the *Moësa*, which is crossed by the railway. To the left lies *Arbedo* (p. 41). The train then passes through a tunnel (77 yds. long), beyond which we obtain a magnificent view of Bellinzona.

109 M. **Bellinzona** (777 ft.; **Poste et Pension Suisse; Hôtel de la Ville; *Angelo; Railway Restaurant*), the capital of the canton of Ticino, with 2500 inhab., presents a strikingly picturesque appearance when viewed from a distance, but the charm is dispelled when the town is entered.

The three picturesque CASTLES were once the residence of the bailiffs of the three ancient confederate cantons. The largest, the *Castello Grande*, on an isolated hill to the W., belonged to Uri; of the other two, towards the E., the lower, *Il Castello di Mezzo*, belonged to Schwyz, and the *Castello Corbario* or *Corbé* (1502 ft.), the upper, now a ruin, to Unterwalden. The Castello Grande is now used as an arsenal and prison; visitors are admitted to the court and gardens to see the beautiful view (fee to the guide). Another admirable point is the loftily situated pilgrimage-chapel of *S. Maria della Salute.*

From Bellinzona to *Locarno*, see p. 36. From Bellinzona across the Bernardino to *Coire*, see p. 41.

The lower valley of the Ticino forms a wide plain, enclosed by lofty mountains, the lower slopes of which are covered with vines, the higher with walnut and chestnut trees. The train passes through a tunnel (300 yds.) below the *Castello di Mezzo* (see above).

At (111 M.) **Giubiasco** the railway to Locarno (see p. 36) diverges to the right. Our line describes a wide circuit towards the left, approaches the foot of the mountains near *Camorino*, and ascends the slopes of *Monte Ceneri.* To the right, below us, we see *S. Antonio*, and farther on *Cadenazzo* (p. 36). The train passes through the tunnels of *Costa* (72 yds.), *Precassino* (440 yds.), and *Meggiagra* (97 yds.). As we ascend we obtain a succession of *Views of Bellinzona and the Ticino Valley, the influx of the Ticino into the Lago Maggiore, and the N. end of that lake. The train then penetrates the **Monte Ceneri** by means of a curved tunnel (1 M. long; ascent 120 ft.), about 380 ft. below the summit of the pass. At the S. end of the tunnel, in the sequestered valley of the *Leguana*, lies —

118½ M. **Rivera-Bironico.** The train then skirts the Leguana, which soon unites with the *Vedeggio*, a stream descending from *Mte. Camoghè* (7303 ft.). The river is now called the *Agno*, through the pleasant valley of which the train descends. Beyond the *Molin-*

*cero Tunnel* (70 yds.) we reach (124 M.) **Taverne** (1130 ft.), the station for the two villages of *Taverne Superiori* and *Taverne Inferiori*. At *Lamone* (1030 ft.) the train quits the valley of the Agno, and ascends, passing *Cadempino* and *Vezia*, to the *Massagno Tunnel* (1135 ft.; 1020 yds. long).

128 M. **Lugano**, see p. 161; the station lies high above the town.

From *Lugano* to *Como* and *Milan*, see pp. 161-160 and 148-146.

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FROM BELLINZONA TO LOCARNO.

14 M. RAILWAY in 3/4 hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.; through-fares from Lucerne to Locarno 26 fr. 80, 18 fr. 75, 13 fr. 40 c.).

From Bellinzona to (2 1/2 M.) *Giubiasco*, see p. 35. — 5 1/2 M. *Cadenazzo* (Rail. Restaurant).

At Cadenazzo diverges the new railway from BELLINZONA TO LUINO (25 M.). The stations on this line are: 10 1/2 M. *Magadino* (p. 168); 12 1/2 M. *S. Nazzaro;* 14 1/2 M. *Ranzo-Gera;* 17 M. *Pino* (p. 169); 21 M. *Maccagno* (p. 169); 25 M. *Luino* (p. 169). — A prolongation of this railway to Sesto-Calende (p. 167) has been planned.

Below *Cugnasco* the train crosses the Ticino, and beyond (10 M.) *Gordola* the *Verzasca*, which dashes forth from a gorge on the right. It then skirts the *Lago Maggiore*.

14 M. *Locarno*, see p. 168.

## 5. From Coire to Colico over the Splügen.

75 1/2 M. DILIGENCE from Coire to Colico twice daily in summer in 16 1/4 hrs. (coupé 32 fr., interior 26 fr.). EXTRA POST from Coire to Colico with two horses 191 fr. 70 c., with three horses 266 fr. 50 c. Through-tickets from Coire to Milan, Genoa, Florence, etc. PRIVATE CARRIAGE with two horses 160 fr., with three horses 230 fr.

**Coire,** Ger. *Chur*, Ital. *Coira* (1936 ft.; **Steinbock*, outside the town; *Lukmanier*, near the station; *Weisses Kreuz; Stern; Rother Löwe*, near the post-office), situated on the *Plessur*, 1 1/2 M. from its confluence with the Rhine, with 8800 inhab., is the capital of the Canton of the Grisons, and an episcopal residence.

Within the '*Episcopal Court*', which is surrounded by walls and rises above the town, are the *Cathedral of St. Lucius*, the oldest part of which is said to date from the 8th cent. (choir 1208, nave consecrated in 1282), the mediæval *Episcopal Palace* (a passage in the upper floor of which is decorated with a Dance of Death ascribed to Holbein?), and a few Roman remains. See *Baedeker's Switzerland.*

The Diligence Road from Coire ascends the broad valley of the Rhine. The scenery is uninteresting as far as Reichenau. On the opposite bank of the river, at the base of the *Calanda*, lies the village of *Felsberg*, which was partly destroyed by a landslip in 1850. The road passes through the thriving village of *Ems*, near the ruins of the old castle of *Hohenems*, and crosses the Rhine by a new iron bridge, before reaching —

6 M. **Reichenau** (1936 ft.; **Adler*), a group of houses at the confluence of the *Vorder* and *Hinter-Rhein*. The château of M.

de Planta afforded refuge in 1794 to Louis Philippe, then Duke of Chartres. — A covered wooden bridge crosses the *Vorder-Rhein*, immediately before its confluence with the Hinter-Rhein. Through the valley of the Vorder-Rhein a post-road, not crossing this bridge, but branching off to the right, on the left bank of the Vorder-Rhein, leads to *Disentis*, *Andermatt*, and *Göschenen* (p. 33). The road soon ascends for a short distance, and passes the villages of *Bonaduz* and *Rhäzüns*. The *Domleschg Valley*, Romansch *Domgiasca*, which we follow as far as Thusis, on the right (E.) bank of the Rhine (the W. side of which is called *Heinzenberg*, or *Montagna)*, is remarkable for its fertility and its numerous castles. Some of the villages are quite Romanic, others German; some are Roman Catholic, others Protestant.

Between the *Bridge of Rothenbrunnen* and *Katzis* are the castles of *Juvalta*, *Ortenstein*, *Paspels*, *Canova*, *Rietberg*, and *Fürstenau* on the right, and that of *Realta* on the left bank. Towards *Katzis* (2185 ft.) the scenery is particularly fine. To the S. rises the snow-clad summit of the *Piz Curver* (9760 ft.); beyond this, to the left, lies the *Schyn Pass*, with the majestic *Piz St. Michēl* (10,371 ft.) in the background; to the N. the *Ringelspitz* (10,659 ft.) and the *Trinserhorn* (9934 ft.). Near Thusis, above the village of *Masein*, rises the castle of *Tagstein*.

16 M. **Thusis**, Romanic *Tusaun* (2448 ft.; **Via Mala; *Adler* or *Post; *Hôtel and Pension Rhaetia*), lies at the confluence of the Rhine and the *Nolla*, the turbid water of which tinges the Rhine for a considerable distance. Fine view from the bridge over the Nolla. In the background towers the *Piz Beverin* (9843 ft.).

Beyond Thusis the valley of the Rhine is apparently terminated by lofty mountains. The entrance of the ravine of the Rhine is guarded on the right bank by the ruined castle of *Hohen-Rhätien*, or *Hoch-Realt*. Prior to 1822 the bridle-path from Thusis ascended the valley of the Nolla on the right bank through forest, and entered the gorge below *Rongellen* (see below). The path through the gorge, the celebrated ***Via Mala**, was then only 4 ft. wide, and followed the left bank. The new road was constructed in 1822. The limestone-rocks rise almost perpendicularly on both sides to a height of 1600 ft. At the *Känzli*, a little way from the entrance of the ravine, there is a fine retrospect. About $1^1/_2$ M. from Thusis is the *Verlorne Loch*, a tunnel 50 yds. long, penetrating the projecting rock. Before reaching it the road passes beneath a huge overhanging cliff. At the point, beyond the tunnel, where the side-wall ceases and the wooden railings recommence, a view of the brawling torrent is obtained. The retrospective *View, through the narrow and gloomy defile, of the solitary tower of Hohen-Rhætien and the sunny slopes of the Heinzenberg beyond is very striking.

Near the ($^3/_4$ M.) post-house of *Rongellen* the gorge expands, but soon again contracts. The road crosses the river three times at short intervals. The scene is most imposing in the vicinity of the

*Second Bridge (2844 ft.), built in 1739, 1 M. from Rongellen. The Rhine, 260 ft. below the road, winds through a ravine so narrow that the precipices above almost meet. At the third bridge, built in 1834, about 1 M. farther, the Via Mala ends.

The road now enters the more open *Valley of Schams*, the green meadows and cheerful cottages of which present a pleasant contrast to the sombre defile just quitted. To the S. in the background are the peaks of the *Hirli* (9373 ft.). Above the old bridge the Rhine forms a small waterfall. The first village in the valley of Schams (6 M. from Thusis) is *Zillis*, Roman. *Ciraun* (3061 ft.; Post), with the oldest church in the valley. On the hill to the right, on the left bank of the Rhine, stands the ruined castle of *Fardün*, or *La Turr*. Below lies the village of *Donat*, above which towers the Piz Beverin. On the same bank are the village of *Clugin* and the tower of the ruined castle of *Cagliatscha*.

23½ M. **Andeer** (3212 ft.; **Krone*, or *Hôtel Fravi*) is the principal village in the valley, with 600 inhabitants. Fine view of the valley from the church, built in 1673.

The road ascends in windings, passes the ruins of the *Bärenburg*, and enters the **Rofna Ravine*, a gorge 3 M. in length, in which the Rhine forms a series of waterfalls. Near the entrance the *Averser Rhein* descends from the *Ferrera Valley* and joins the Hinter-Rhein. Towards the end of the gorge, an old bridge crosses the Rhine. Farther on, a rocky gateway *(Sassa Plana)*, 16 yds. in length, is passed. The open Alpine landscape of the *Rheinwaldthal (Val Rhein)* is now disclosed; to the right lies *Suvers* (4673 ft.); opposite rise the *Pizzo Uccello* (8911 ft.) and the *Einshorn* (9650 ft.); to the left of the Splügen, near the Uccello, is the *Tambohorn* (10,748 ft.); to the W. the *Zapporthorn* (9803 ft.), etc.

32½ M. **Splügen**, Roman. *Spluga* (4757 ft.; *Hôtel Bodenhaus* or *Post*), the capital of the Rheinwaldthal, is a busy place, owing to its position at the junction of the Splügen and Bernardino routes. The latter (p. 40) here runs to the W. The Splügen route turns to the left, crosses the Rhine, and ascends in windings, passing through a tunnel 93 yds. in length. Retrospect of the barren *Kalkberg* rising above Splügen. The road then enters a bleak valley and ascends on the W. side by numberless zigzags, passing a solitary Refuge, to the summit of the **Splügen Pass** (*Colmo dell' Orso*; 6946 ft.), lying between the precipitous *Tambohorn*, or *Schneehorn* (10,748 ft.) to the W., and the *Surettahorn* (9925 ft.) to the E. This narrow ridge forms the boundary between Switzerland and Italy. The pass, which was known to the Romans, was traversed down to 1818 by a bridle-path only. The road was constructed by the Austrian government in 1819-21. About ¾ M. beyond the pass is the *Dogana* (6247 ft.), the Italian custom-house, at the head of a bleak valley surrounded by lofty mountains.

The road now descends by numberless zigzags along the E.

slope, being protected against avalanches by three long galleries. Beyond the second gallery a beautiful view is obtained of *Isola* and the old road, destroyed by an inundation in 1834. The new road avoids the dangerous *Liro* gorge between Isola and Campo Dolcino. Beyond *Pianazzo*, near the entrance to a short gallery, the *Madēsimo* forms a magnificent waterfall, about 700 ft. in height, which is best surveyed from a small platform by the road-side.

50 M. **Campo Dolcino** (3457 ft.; *Croce d'Oro; Posta* or *Corona*) consists of four large groups of houses. The second contains the church, surrounded by ash-trees, and the 'Campo Santo'. The *Liro Valley* is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender white campanile of the church of *Madonna di Gallivaggio*. Near *S. Giacŏmo* there are whole forests of chestnuts, which extend far up the steep mountain slopes. The vineyards of Chiavenna soon begin, and the rich luxuriance of Italian vegetation unfolds itself to the view.

58½ M. **Chiavenna**, Ger. *Clefen* or *Cläven* (1090 ft.; **Hôtel Conradi*, near the post-office, R. 3, D. 5, S. 3½, B. 1½ fr.; *Chiave d'Oro*), the Roman *Clavenna*, an ancient town with 4100 inhab., is charmingly situated on the *Maira*, at the mouth of the *Val Bregaglia*, through which the road to the Maloja Pass and the Engadine leads. Opposite the post-office, on the road, are the extensive ruins of a castle, formerly the property of the *De Salis* family. Picturesque view from the castle-garden or '*paradiso*' (fee ½ fr.), which extends along an isolated vine-clad rock. — *S. Lorenzo*, the principal church, near the post-office, has an elegant slender clock-tower or campanile, rising from the old Campo Santo, or burial-ground, with its arcades. The *Battisterio* contains an ancient font adorned with reliefs.

The road to Colico at first traverses vineyards; farther on, the effects of the inundations of the *Maira*, and its tributary the *Liro*, which joins it below Chiavenna, become apparent. Near —

65 M. *Riva* the road reaches the *Lago di Riva*, or *di Mezzola*, which, before the construction of the road, travellers were obliged to cross by boat. This piece of water originally formed the N. bay of the Lake of Como, but the deposits of the *Adda* have in the course of ages almost entirely separated the two lakes, and they are now connected by a narrow channel only. The road skirts the E. bank of the lake, in some places supported by embankments and masonry, in others passing through galleries, and crosses the *Adda*. The ruins of the castle of *Fuentes*, erected by the Spaniards in 1603, and destroyed by the French in 1796, are now seen on the right. It was formerly situated on an island, and considered the key of the Val Tellina. Before reaching Colico the road is joined by the Stelvio route from the left.

75½ M. **Colico** (722 ft.; *Isola Bella*, *Angelo*, both in the Italian style; *Ristoratore della Posta*, on the lake) is situated at the N.E.

extremity of the Lake of Como (R. 23). From Colico to *Como*, see pp. 157-152.

## From Coire to Biasca by the Lukmanier.

77 M. Diligence to (39 M.) *Disentis* twice daily in 8¾ hrs. (fare 14 fr. 85 c., coupé 18 fr.); from Disentis to (38 M.) *Biasca* once daily in 8¼ hrs. (fare 13 fr. 10 c.; coupé 16 fr. 20 c.).

From Coire to (6 M.) *Reichenau*, see p. 33. The road, one of the most picturesque in Switzerland, ascends the valley of the *Vorder-Rhein*, which is plentifully sprinkled with castles. Numerous villages and hamlets are passed. Above (2¼ M.) *Trins* rises the ruined castle of Hohentrins.

13 M. *Flims* (3616 ft.), a small and ancient town. — The pensions of *Waldhäuser*, 1 M. farther, are in great request in summer. — At *Schleuis* (2507 ft.) is the château of *Löwenberg*.

20½ M. **Ilanz** (2355 ft.; *Oberalp; Lukmanier*), prettily situated at the mouth of the Lugnetz Valley. — To the right, near the village of *Waltensburg*, are the ruins of *Jörgenberg*. The Rhine is crossed near *Tavanasa*, and again near *Zignau* or *Rinkenberg*. The Rinkenberg bridge commands one of the finest views in the valley.

32 M. *Trons* (2822 ft.; Krone; Zum Tödi). — At *Somvix* the valley of the same name opens on the S. The road between Somvix and Disentis is remarkable for the boldness of its construction. Several tributaries of the Rhine are crossed.

38½ M. **Disentis** (3773 ft.; **Disentiser Hof;* **Hôtel Condrau, zur Post;* **Hôtel Condrau, zur Krone*), a market-town with a Benedictine Abbey, situated at the confluence of the *Medelser*, or *Mittel-Rhein*, and the Vorder-Rhein. The Lukmanier road ascends the valley of the former, while the road to Andermatt leads through the Vorder-Rhein valley.

The New Road over the Lukmanier Pass (opened in 1878) crosses the Vorder-Rhein just above its confluence with the Mittel-Rhein, and enters the **Val Medel*, the profound and wild ravine of the latter stream. Eleven tunnels are passed through before Curaglia is reached, and numerous magnificent views are enjoyed. At the end of the ravine the road crosses to the right bank of the Rhine.

41½ M. **Curaglia** (4370 ft.; *Post*), at the entrance to the *Val Platta*. — 46 M. *Platta* (4528 ft.; Post). Several hamlets are passed. — 48½ M. *Perdatsch* (5093 ft.), a group of hovels, at the mouth of the *Val Cristallina*. The road ascends by a long bend to *St. Gion* (5298 ft.), and then gradually mounts to the hospice of —

50 M. *S. Maria* (6043 ft.; *Inn). About 1¼ M. farther, the road crosses the summit of the **Lukmanier** (6289 ft.), the boundary between the Grisons and Canton Ticino, and, with one exception (the Maloja, 5941 ft.), the lowest of the Alpine passes from Switzerland to Italy. The road is now level for some distance, and then leads high above the *Brenno*, on the precipitous N. side of the *Val S. Maria*, being hewn at places in the face of the rock. The road next descends to (4½ M.) the hospice of *Camperio* (4028 ft.), where it crosses the Brenno.

68 M. **Olivone** (2927 ft.; **Hôtel Olivone*), the highest village in the *Val Blegno*, picturesquely situated. — The road descends on the left bank of the Brenno, passing numerous villages. The lower part of the Val Blegno is monotonous.

76 M. *Biasca*, see p. 34. The station is 1 M. to the S. of the village.

## From Coire to Bellinzona by the S. Bernardino Pass.

76 M. Diligence from Coire to Bellinzona once daily in summer in 16 hrs. (fare 27 fr. 10, coupé 33 fr. 45 c.). Carriages are changed at Splügen, where coupé places cannot always be secured.

From *Coire* to *Splügen*, 32½ M., see pp. 36-38. — The Bernardino Road, constructed in 1819-23, ascends from the village of Splügen (4757 ft.) to the W., in the upper *Rheinwaldthal*, or *Val Rhein*, on the left bank of the *Hinter-Rhein* to —

38½ M. **Hinterrhein** (5302 ft.; *Post*), the highest village in the valley. The source of the *Hinter-Rhein* (7270 ft.), which issues from the Rheinwald or Zapport Glacier, may be reached hence in 3½ hrs. The road crosses the Rhine, about ½ M. beyond the village, and then winds up the steep S. slope of the valley, finally leading through a bleak upland glen to the **S. Bernardino Pass** (6768 ft.), which was known to the Romans, and was called the *Vogelberg* down to the 15th century. When S. Bernardino of Siena preached the gospel at that period in this region, a chapel was erected on the S. slope and gave its name to the pass. The small *Lago Moësola* (2 hrs. from Hinter-Rhein) lies on the summit of the pass (Inn). From the S. end of the lake issues the *Moësa*, which the road follows down to its confluence with the Ticino above Bellinzona. The new road descends in windings, crossing lower down to the right bank of the Moësa.

49½ M. **S. Bernardino** (5335 ft.; **Hotel Brocco; Ravizza; Desteffanis*), 4 M. from the summit of the pass, the highest village in the *Val Mesocco*, or *Mesolcina*. Several waterfalls are observed. Near S. Giacomo the road again crosses the river, and then descends rapidly to —

58 M. **Mesocco**, or *Cremeo* (2559 ft.; *Toscani; *Desteffanis*), a charmingly situated village, where walnut-trees, chestnuts, vines, and maize-fields begin to indicate the Italian nature of the climate. On a rocky eminence to the left of the road, ½ M. below Mesocco, stand the imposing ruins of the *Château of Mesocco* with its four towers, which was destroyed by the inhabitants of the Grisons in 1526. Beyond (2 M.) *Soazza* (2067 ft.) the bottom of the valley is reached, and the road becomes level. Near the second bridge below Soazza the *Buffalora* forms a fine cascade near the road. Near *Cabbiolo* is another waterfall.

68 M. *Cama* (1260 ft.). The next villages are *Leggia* and *Grono*, the latter at the entrance to the *Val Calanca*.

71 M. **Roveredo** (974 ft.; **Angelo; Croce*), the capital of the lower Val Mesocco, with the ruined castle of the *Trivulzio* family.

*S. Vittore* (882 ft.) is the last village in the Grisons, *Lumino* the first in the Canton Ticino. On this side the bridge over the Moësa the road unites with the St. Gotthard route (p. 35). Below the confluence of the Moësa and the Ticino lies *Arbedo*, where a battle was fought in 1422 between the Milanese and the Swiss, in which 2000 of the latter fell.

76½ M. **Bellinzona**, a station on the St. Gotthard Railway, see p. 35.

## 6. From Innsbruck to Verona by the Brenner.

166 M. RAILWAY in 9-12 hrs.; express fares 39 fr. 55, 29 fr. 30 c.; ordinary 33 fr. 50, 24 fr. 95, 16 fr. 80 c. Views on the *right* as far as the summit of the Brenner. Information as to through-tickets, which are paid for in Italian money, see Introd. vii.

The BRENNER, the lowest pass over the principal chain of the Alps, is traversed by the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, one of the grandest modern works of the kind, affords the most direct communication between S. E. Germany and Italy. Within a distance of 78 M. the line is carried through 22 tunnels, and over 60 large and a number of smaller bridges. The greatest incline, 1:40, is between Innsbruck and the culminating point.

**Innsbruck** (1912 ft.; **Tiroler Hof*; **Europäischer Hof*, both near the station; *Goldene Sonne*, *Goldener Adler*, in the town; *Hirsch*, second-class), see *Baedeker's Eastern Alps*. The train passes the Abbey of *Wilten* (on the right) and penetrates the hill of *Isel* by a tunnel 750 yds. in length. It then passes through another tunnel, and crosses to the right bank of the *Sill*, on which it ascends. On the S. rises the *Waldraster-Spitze* (8907 ft.). Five tunnels. Beyond (5 M.) *Patsch* (2550 ft.), the valley becomes narrower and wilder. Four more tunnels. The Sill is crossed twice.

12 M. *Matrei* (3241 ft.), with the château of *Trautson*, the property of Prince Auersperg, is charmingly situated. — 14 M. *Steinach* (3430 ft.); the village lies on the other side of the valley, at the mouth of the *Gschnitzthal*. — The train now ascends a steep incline, crosses the *Schmirner Thal* in a wide curve above the village of *Stafflach* (two tunnels), and runs high above the profound ravine of the Sill to (19½ M.) *Gries* (4100 ft.). It then, in another curve, passes the small green *Brennersee*, and reaches —

23½ M. Stat. **Brenner** (4485 ft.), on the summit of the pass, the watershed between the Black Sea and the Adriatic. View limited. The *Sill*, which rises on the N. side of the pass, falls into the Inn; the *Eisak*, rising on the S. side, descends to the Adige. The train follows the course of the Eisak and soon stops at (26 M.) *Brennerbad* (4353 ft.; *Logirhaus), a popular bath-establishment. It then descends rapidly by means of a long embankment and through two tunnels to stat. *Schelleberg* (4065 ft.), where it turns into the *Pflersch-Thal*. Here it enters the N. slope of the valley by a curved tunnel, 800 yds. long, from which it emerges in the opposite direction, soon reaching (33 M.) *Gossensass* (3481 ft.; *Bräuhaus), which lies 584 ft. below Schelleberg. This is one of the most interesting parts of the line, and is most striking when seen in the reverse direction. — The train now runs high above the Eisak, passing at places through wild rocky scenery, and enters the broad basin in which lies —

38 M. **Sterzing** (3107 ft.; *Goldner Greif; Neue Post; Schwarzer Adler; Stoetter's Hotel*, at the station), a clean and picturesque little town with curious old buildings and arcades, deriving its prosperity from mines formerly worked here.

The train now crosses the *Pfitscher Bach;* on the left rises the castle of *Sprechenstein*, and on the right bank of the Eisak the ruins of *Thumburg* and *Reifenstein* are visible. — 40½ M. *Freienfeld*. The train crosses the Eisak; on the left bank rises the ruined castle of *Welfenstein* (said to be of Roman origin), and the village of *Mauls*. — Beyond (45 M.) *Grasstein* the train enters the narrow defile of *Mittewald*, where the French were defeated in 1809.

The lower end of the defile, called the *Brixener Klause*, near *Unterau* (2460 ft.), is strongly fortified by the **Franzensfeste**, which was constructed in 1833, and commands the Brenner route. Franzensfeste (47½ M. from Innsbruck) is the junction for the Pusterthal line (for Carinthia); the station (**Rail. Restaurant*, with rooms to let, D. 1 fl. 20 kr., R. 1 fl.) lies at some distance from the fortifications. The vegetation now assumes a more southern character, vineyards and chestnuts gradually appearing.

56½ M. **Brixen**, Ital. *Bressanone* (1833 ft.; **Elephant*, adjoining the post-office, ½ M. from the station), was for nine centuries the capital of a spiritual principality, which was dissolved in 1803,

and is still an episcopal residence. Most of the churches date from the 18th cent., and are unimportant. At the S.W. end of the town is the *Episcopal Palace* with an extensive garden.

The train next crosses the Eisak by an iron bridge; on the right, above, lies *Tschötsch;* on the left, the pleasant village of *Albeins.*

61½ M. **Klausen** (1676 ft.; *Lamm; Post*), consisting of a single narrow street, is situated in a defile, as its name imparts. The Benedictine monastery of *Seben*, on the right, commands a very striking view. It was once a Rhætian fortress, then a Roman fort under the name of *Sabiona*, afterwards an episcopal residence down to the 10th cent., and finally a baronial castle.

Below Klausen the valley contracts. The line skirts precipitous porphyry cliffs. On the heights above extend fertile plains, sprinkled with numerous villages. 66½ M. *Waidbruck* (1520 ft.; Sonne), at the mouth of the *Grödener Thal.* On the left, high above, rises the *Trostburg*, the property of Count Wolkenstein.

The train crosses the Grödenerbach, and then the Eisak. — 71 M. *Atzwang* (1244 ft.), at the mouth of the *Finsterbach.* The train again crosses the Eisak, in a narrow valley enclosed by abrupt porphyry rocks, called the *Kuntersweg* after the supposed constructor of the road (14th cent.). Several tunnels. 76 M. *Blumau*, at the mouth of the *Tierser Thal.* On the right bank are the vine-clad slopes of the *Bozener Leitach;* another tunnel is passed through, and the train crosses to the right bank of the Eisak near the village of *Kardaun*, at the opening of the *Eggenthal.* The train now enters the wide basin of Botzen, a district of luxuriant fertility.

80 M. **Botzen**, or *Bozen*, Ital. *Bolzano* (850 ft.; **Kaiserkrone*, in the Musterplatz, R. from 80 kr., D. 1½ fl.; **Hôtel Victoria*, near the station, R. 1¼ fl., B. 50, A. 25, L. 25 kr.; *Mondschein; Erzherzog Heinrich; Kräutner; Schwarzer Greif; Stigl*), with 10,300 inhab., the most important commercial town in the Tyrol, is beautifully situated at the confluence of the Eisak and the *Talfer*, which descends from the *Sarnthal* on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the Val di Fassa; to the W. rises the long porphyry ridge of the Mendola. The Gothic *Parish Church* of the 14th and 15th cent. has a portal with two lions of red marble, in the Lombard style. Beautiful open tower, completed in 1519. On the E. side is the new *Cemetery.* — The *Calvarienberg* (25 min. walk; beyond the Eisak bridge cross the railway to the right) commands a fine view of the town and environs. — *Gries* (1 M. from the station), in a sheltered situation on the right bank of the Talfer, has of late years become a winter-resort for invalids.

From Botzen a branch-line diverges to (20 M.) *Meran* (1½-2 hrs.; 1st cl., 1 fl. 64 kr.; 3rd cl., 98 kr.). Intermediate stations: *Sigmundskron, Siebeneich, Terlan, Vilpian, Gargazon, Lana, Untermais. Meran*, see *Baedeker's Eastern Alps.*

Beyond Botzen the train crosses the Eisak, which falls into the

*Etsch* (or *Adige*) 4 M. below the town. The latter becomes navigable at (87 M.) *Branzoll* (Ital. *Bronzollo*). In the distance, to the right, rises the dilapidated castle of *Sigmundskron*, and the wooded range of the *Mittelberg*, which separates the vine-covered plain of *Eppan* from the valley of the Adige. Beyond (89 M) *Auer* (Ital. *Ora*), near *Gmund*, the train crosses the river; to the right lies the *Kalterer See;* above it, on the hill, *Kaltern*, with its famous vineyards. — 94 M. *Neumarkt*, Ital. *Egna*. Roads to the Fleimserthal diverge at Auer and Neumarkt. On the slopes to the right lie *Tramin*, *Kurtatsch*, and *Margreid*. — 99 M. *Salurn*, on the left bank, commanded by a ruined castle on an apparently inaccessible rock. — The *Rocchetta Pass* to the right leads to the *Val di Non*. *Mezzo Tedesco* and *Mezzo Lombardo* (or *Deutsch* and *Wälsch-Metz*), situated on different sides of the pass, separated by the *Noce*, are both Italian.

104 M. *S. Michele*, or *Wälsch-Michael*, with a handsome old Augustinian monastery (suppressed), is the station for the Val di Non. The train again crosses the Adige. 108½ M. *Lavis* on the *Avisio*, which here descends from the Val Cembra. This impetuous torrent with its different ramifications is crossed above its junction with the Adige by a bridge 1000 yds. in length.

115 M. **Trent.** — *Hôtel Trento (Pl. a), R. from 1 fl. 20, D. 2 fl., A. 30, L. 25 kr.; *Hôtel de la Ville (Pl. c), both near the station. In the town: *Europa (Pl. b). Of the second class: Al Rebecchino, moderate; Aquila Bianca, near the castle; Agnello. — Cafés: **All' Isola Nuova*, at the station; *Europa; Specchi.*

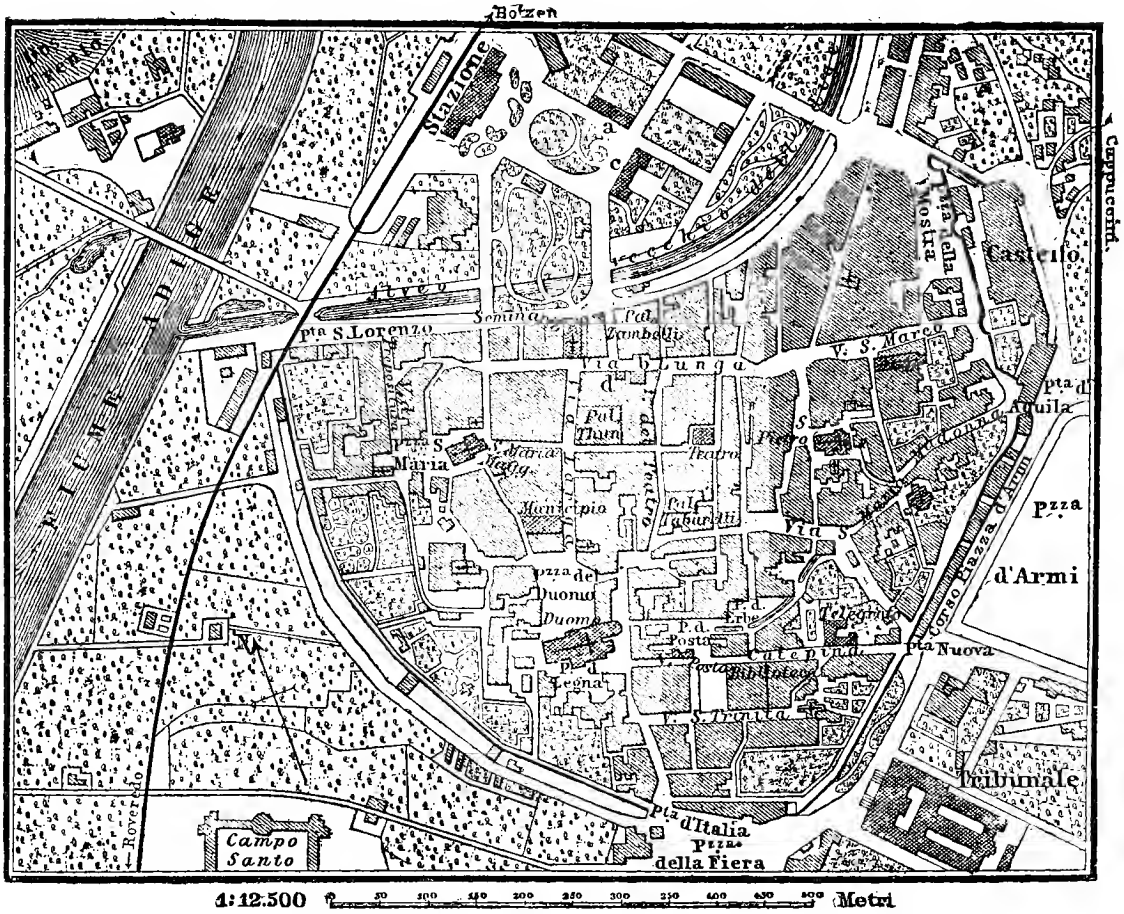
*Trent* (685 ft.), or *Trento*, Lat. *Tridentum*, with 19,600 inhab., formerly the wealthiest and most important town in the Tyrol, founded according to tradition by the Etruscans, and mentioned by Strabo, Pliny, and Ptolemy, possesses numerous towers, palaces of marble, dilapidated castles, and broad streets, and bears the impress of an important Italian town. The *Piazza del Duomo* in particular presents a very imposing appearance.

The **Cathedral*, founded in 1048, begun in its present form in 1212, and completed at the beginning of the 15th cent., is a Romanesque church surmounted by two domes. The portal, as at Botzen (p. 43), is adorned with a pair of lions. In the S. transept are several old monuments, half-faded frescoes, and on the wall the porphyry tombstone of the Venetian general Sanseverino, whom the citizens of Trent defeated and killed at Calliano (p. 47) in 1487. In the Piazza of the cathedral, which is embellished with a *Fountain*, are the *Courts of Justice*, and the *Torre di Piazza.*

*S. Maria Maggiore*, where the celebrated Council of Trent sat in 1545-63, contains a picture, on the N. wall of the choir, with portraits of the members of the council, and an excellent organ dating from 1534. Adjoining the S. side of the choir is a column dedicated to the Virgin, erected in 1855 on the 300th anniversary of the meeting of the Council.

The *Museum* in the *Municipio*, Via Larga, near the cathedral, contains a collection of bronzes and other antiquities from S. Tyrol, Egyptian antiquities, majolicas, Japanese curiosities, etc.

Among the numerous old palaces, the painted façades of which ill conceal the poverty within, may be mentioned *Palazzo Zambelli*, opposite the Hôtel Europa, dating from the 16th cent. (fine view from the garden), and *Palazzo Tabarelli*, in the Contrada del Teatro, said to have been built from designs by Bramante.




To the E. of the town, and N. of the large Piazza d'Armi, is situated the extensive château of *Buon Consiglio*, formerly the seat of the Prince-Bishops of Trent, and now a barrack, which contains remains of ancient frescoes. The colossal, circular *Torre di Augusto* is supposed to date from the time of the Romans.

The rocky eminence of *Verruca* or *Dos Trento* (950 ft.), on the right bank of the Adyge, was fortified in 1857, and affords a fine point of view. The terrace of the *Capuchin Church* on the E. side of the town also commands a good view. On the S.W. side of the town lies the interesting *Campo Santo*, or cemetery. In a wild ravine to the E. of Trent, near the (1/2 hr.) *Ponte Alto* and below the road leading into the Val Sugana (see below), is a fine waterfall formed by the *Fersina*, which has been rendered easily accessible by a new path.

From Trent to Riva on the Lago di Garda, 26 M. Omnibus once daily in 6 hrs., starting usually at 9 a.m., fare 2 fl.; carriage with one horse 9, with two horses 15 fl.

This route is far preferable to the direct railway-journey to Verona (see p. 47) on account of the charming scenery of the Lago di Garda. The traveller from Botzen, whose time is limited, may shorten the route by taking the railway to *Mori* (p. 47), and driving thence to (10 M.) *Riva* (see p. 187). Omnibus thrice daily in 2½ hrs., fare 90 kr. (coupé 1 fl.).

The road crosses the Adige, traverses the suburb *Piè di Castello*, and winds round the S. slope of the Dos Trento (p. 45). A wild and rocky defile *(Buco di Vela)* is now entered, the upper end of which (3 M.) is closed by a newly erected fort. Traversing the bleak mountain ridge, the road reaches (1½ M.) the small village of *Cadine* (1715 ft.); to the right in the valley lies the village of *Terlago* with its small lake (1320 ft.), at the base of the precipitous *Monte Gazza* (6515 ft.). The road now descends to (1½ M.) *Vigolo-Baselga* and (3 M.) **Vezzano** (**Croce*, good wine), the principal place between Trent and Arco. At (1½ M.) *Padernione*, at the mouth of the *Val Cavedine*, where we observe the first olive trees, the *Lake of Toblino* becomes visible. The road crosses the narrowest part of it by a bridge, and skirts the N. bank; to the left, on a promontory, rises the picturesque castle of *Toblino*, the property of Count Wolkenstein (the castellan keeps good wine). Below (3 M.) *Le Sarche* (Inn), where the Sarca emerges from a gorge, and the road to Giudicaria diverges, the Sarca is crossed by a bridge. Next (1½ M.) *Pietra Murata*. Near (4½ M.) *Drò* is the ruined *Castello di Drena* on an eminence to the left. The road, which has hitherto led through a bleak and rocky wilderness, now traverses a more fertile district. (3 M.) **Arco** (300 ft.; **Curhaus*, with 80 rooms, 'pension' 3-4 fl.; **Hôtel Arco*, 'pension' 2½-3½ fl.; **Corona; Olivo; Reinalter; Bellevue; Aurora*), with a handsome parish-church with metal-clad domes, has of late become a favourite winter resort for invalids, owing to its sheltered situation. New château belonging to Archduke Albrecht of Austria. To the N., on a precipitous rock (400 ft.), rises the *Château* of Arco, which during the Spanish War of Succession was destroyed by the French (key kept by the gardener, Via degli Ulivi al Castello; 40-50 kr.). — Interesting excursion from Arco towards the W. to *Tenno*, see p. 188. — The road now leads through the broad, beautiful valley (to the left the *Monte Brione*, to the right *Tenno*) to (3¾ M.) *Riva* (comp. p. 188).

From Trent to Bassano by the Val Sugana, 57 M. Diligence daily in 11-12 hrs. (fare 4 fl.).

This direct route to Venice (although not the most expeditious) traverses the beautiful *Venetian Mountains*. The road, which ascends immediately beyond Trent, enters the narrow valley of the *Fersina*, and is partially hewn in the rocks or supported by buttresses of masonry. The narrowest part is defended by an Austrian fortification.

7½ M. **Pergine** (1578 ft.; *Fratelli Voltolini*), a considerable market-town, commanded by the handsome castle of that name. The road now crosses a range of hills. Retrospect to the left of the castle of Pergine, to the right of a small portion of the *Lake of Caldonazzo*. The small *Lago di Levico* is then skirted to (13 M.) *Levico* (Hôtel Bellevue, Concordia, Stabilimento, Pension Svizzera, all with table-d'hôte), a watering-place with mineral baths, frequented by Italians from May to September. The *Val Sugana*, watered by the *Brenta*, begins at Levico, its capital being —

21 M. **Borgo** (1230 ft.; **Croce*), on the N. side of which rises the ruined castle of *Telvana*, with the remains of a second castle high above it. Below the town is the beautiful château of *Ivano*, belonging to Count Wolkenstein-Trostburg.

Near *Grigno* the valley of *Tesino* opens to the N., watered by the *Grigno*. Beyond Grigno the valley is confined between lofty cliffs which barely leave room for the road. The Austrian custom-house is at *Le Tezze*, the Italian ¾ M. beyond it. In a rocky cavity beyond (2¼ M.) —

38 M. *Primolano*, is situated the ruined castle of *Covelo*, a mediæval

stronghold. About 1 M. farther the *Cismone* descends from the *Val Primiero*. 7 M. *Valstagna* is inhabited chiefly by straw-hat makers.

Near (5 M.) *Solagna* the ravine of the *Brenta* expands. About 1½ M. farther the road turns a corner, and a view is obtained of a broad plain with large olive-plantations in which lies the picturesque town of —

57 M. *Bassano*, see p. 227.

Beyond Trent the railway continues to traverse the broad and fertile valley of the Adige. To the S.W. of Trent, on the right bank, is the village of *Sardagna*, with a considerable waterfall. 117 M. *Matarello*. On a height near (123 M.) *Calliano* rises the extensive castle of *Beseno*, the property of Count Trapp. The rocky debris here are the result of a landslip.

129 M. **Roveredo** (680 ft.; *Corona*, *Cervo*), a town with 8900 inhab., is noted for its silk-culture. The principal building is the old *Castello* in the Piazza del Podestà. — Road to *Schio*, see p. 218.

The lower part of the valley of the Adige, down to the Italian frontier, which yields abundance of fruit and good red wine, is called the *Val Lagarina*. On the right bank lies *Isera*, with vineyards, numerous villas, and a waterfall. On the left bank, to the E. of the railway, near *Lizzana*, is a castle, which about the year 1302 was visited by Dante when banished from Florence. The train follows the left bank of the Adige.

132 M. **Mori**; the village lies in a ravine on the opposite bank, on the road leading to Riva, and is famed for its asparagus. — Omnibus to Riva (10½ M.), see p. 188.

Near *S. Marco* the line intersects the traces of a vast landslip, which is said to have buried a town here in 833, and is described by Dante (*Inferno* xii. 4-9). At (136 M.) *Serravalle*, a fort which once guarded the defile, the valley contracts.

141 M. **Ala** (415 ft.; *Posta; Rail. Restaurant*), a place of some importance with 3800 inhab., possesses velvet-manufactories which once enjoyed a high reputation, and is the seat of the Italian and Austrian custom-house authorities. Those who have forwarded luggage by this route to or from Italy should take the precaution to enquire for it at the custom-house here. Halt of ½ hr. — *Avio* is the last station in the Austrian dominions. The village, with a well-preserved château of Count Castelbarco, lies on the right bank of the Adige.

*Peri* is the first Italian station. The *Monte Baldo* (7280 ft.) on the W. separates the valley of the Adige from the Lago di Garda. 148 M. *Ceraino*. The train now enters the celebrated *Chiusa di Verona*, a rocky defile in which in 1155 Otho of Wittelsbach protected against the Veronese the retreating German army under Frederick Barbarossa. On an eminence on the right bank lies *Rivoli*, which was stormed several times by the French in 1796 and 1797 under Massena, and afterwards gave him his ducal title.

The train passes *Domegliarà*, *Pescantina*, and *Parona*, crosses the Adige, and reaches the Verona and Milan line at *S. Lucia* (p. 185).

At *Verona* (see p. 199) it first stops at (164½ M.) the *Stazione Porta Nuova* and then at the (166 M.) *Stazione Porta Vescovo.*

## 7. From Vienna *(Bruck)* to Venice. Pontebba Railway.

398 M. Railway in 16½-24½ hrs. (fares 72 fr. 40, 53 fr. 20, 36 fr. 25 c.; express 84 fr. 45, 61 fr. 95 c.). — The new *Pontebba Railway, uniting the Bruck and Villach line of the Austrian Rudolf-Bahn with the railway-system of Northern Italy, has shortened the journey from Vienna to Venice by 90 M. The first half of it, from Villach to Pontafel, belongs to the Austrian company, the other half to the Italian. The finest scenery is seen in passing through the Fella Gorge between Pontebba and Resiutta.

From Vienna to (108 M.) *Bruck*, see R. 8. — Our line diverges to the right from the Austrian South Railway, crosses the *Mur* by a long iron bridge, and then turns to the W. into the narrow valley of that river. Beyond (116 M.) *Niklasdorf* the train again crosses the Mur and reaches —

118½ M. **Leoben** (1880 ft.; *Post; Mohr; Kindler*), the capital of Upper Styria and the seat of the government mining authorities. Pop. 5000. The negociations between Napoleon and the Austrians preliminary to the Peace of Campo Formio took place at Leoben in 1797 (comp. p. 280). — The train follows the Mur, passing the chateau of *Göss*, formerly an episcopal residence, on the left.

126 M. **St. Michael** (1950 ft.; **Rail. Restaurant*), at the mouth of the *Liesing-Thal*, is the junction for St. Valentin and Linz. Several unimportant stations. — 140 M. *Knittelfeld* (2112 ft.), a prettily situated little town, lies at the mouth of the *Ingering-Thal.*

149½ M. **Judenburg** *(Rail. Restaurant)*, an ancient town at the base of the *Seethal Alps*, 1½ M. from the railway. Extensive foundries. 153 M. *Thalheim;* 158 M. *St. Georgen.* 161 M. *Unzmarkt*, a village on the right bank of the Mur. On the opposite bank rises the ruin of *Frauenburg*, once the seat of the minnesinger Ulrich von Liechtenstein. Beyond (165½ M.) *Scheifling*, with the château of *Schrattenberg*, belonging to Prince Schwarzenberg, the train quits the valley of the Mur, and ascends to (170½ M.) *St. Lambrecht* (2900 ft.), on the watershed between the Drave and the Mur. It then descends the picturesque valley of the *Olsa*, passing (173 M.) *Neumarkt* and the small baths of (177½ M.) *Einöd.*

183½ M. **Friesach** (2090 ft.; *Post; Mohr*), an ancient town, still surrounded with walls and moats, and commanded by several ruined castles. The Gothic parish-church dates from the 15th cent.; the *Dominican Church* is in the transition style of the 13th century.

The train now enters the *Krappfeld*, the fertile plain of the *Gurk;* to the E. is the *Saualpe*, to the S. rise the *Karawanken.* 187 M. *Hirt.* Near (190 M.) *Treibach* are extensive iron-works. To the left is the village of *Althofen*, with an ancient watch-tower. 199 M. *Launsdorf* (Rail. Restaurant). The most interesting of the numerous ancestral castles of the Carinthian nobles in this district is **Hohen-Osterwitz*, the property of the Khevenhüller family, situated

2 M. to the S.W., on a rock 918 ft. high. — From (203 M.) *Glandorf* (*Rail. Restaurant) a branch-line diverges to Klagenfurt.

203½ M. *St. Veit* (1600 ft.; Rössl), an ancient town with 2300 inhab., was the capital of Carinthia and the residence of the dukes down to 1519. The town-hall is embellished with curious reliefs. Gothic church of the 15th century.

The line continues to ascend the pretty valley of the Glan. 208½ M. *Feistritz-Pulst.* On a height to the right stands the ruin of *Liebenfels*, on the left the ruined castles of *Karlsberg* and *Hardegg*. 213 M. *Glanegg* is also commanded by an old castle. The train now traverses a narrow wooded part of the valley, then quits the Glan, crosses a low ridge, and enters the broad valley of the *Tiebel*. 219 M. *Feldkirchen* (Rauter), a considerable village. To the left the iron-works of *Buchscheiden*, to the right the high-lying church of *Tiffen*. The train then approaches the *Ossiacher See* (1600 ft.), a lake 6 M. in length, on the N. bank of which it runs at the base of the *Gerlitzen-Alp* (6250 ft.). Opposite (224 M.) *Ossiach* is the monastery of the same name. The extensive ruin of *Landskron*, perched on a projecting buttress at the S.W. end of the lake, now comes into view. The train turns to the S. and reaches —

232½ M. **Villach** (1595 ft.; **Post*; **Hôtel Tarmann*, near the station; **Rail. Restaurant*), an old town on the Drave, with 5000 inhab., the junction of the lines to Marburg and Franzensfeste, picturesquely situated in a broad, fertile basin at the base of the *Dobratsch* (7067 ft.). The Gothic *Parish Church* (16th cent.) contains numerous tombstones of the Khevenhüller, Dietrichstein, and other noble families; *View from the tower. The Hans Gasser-Platz is adorned with a statue of *Gasser*, the sculptor (d. 1868).

The train skirts the town towards the S., and crosses the Drave by a handsome iron bridge. On the right bank, to the S.W. of Villach, lies the large goods-station of the Rudolf-Bahn. — 235 M. *Bad Villach*, with warm sulphur springs and a well-equipped bath-house. The train now crosses the *Gail* and reaches (237½ M.) *Firnitz*, opposite which lies *Federaun*, with a ruined castle and a lofty shot-tower. To the left rises the *Wurzen* (3515 ft.). — 243 M. *Arnoldstein*, with a suppressed Benedictine abbey. To the right is the long ridge of the Dobratsch. Crossing the *Gailitz* or *Schlitza* we next halt at (246½ M.) *Thörl-Maglern*, at the entrance of the fertile and populous *Gailthal*. The train then runs along the left side of the deeply furrowed *Gailitz Valley*, passes through two tunnels, and reaches —

250 M. **Tarvis** (2440 ft.; **Rail. Hotel & Restaurant*), where the railway from Laibach joins ours on the left. Tarvis, the chief place in the *Kanal Valley* and a popular summer-resort, consists of *Unter-Tarvis*, in the floor of the valley, ½ M. from the the station, and *Ober-Tarvis*, charmingly situated on the hill-side, ¾ M. farther. Ober-Tarvis has a small station of its own, at which the slow trains

stop. — Beyond Ober-Tarvis the line gradually ascends. To the left rises the *Luschariberg* (5880 ft.), with a much-frequented pilgrimage-church.

255 M. *Saifnitz* (2615 ft.), on the watershed between the Schlitza and the *Fella*, which is also the watershed between the Black Sea and the Adriatic. The train then descends along the Fella, which rises a little to the N. of this point, and passes the mouth of the *Wolfsbachgraben*. In the background rises the jagged *Wischberg*. 258½ M. *Uggowitz*. Near the picturesque *Fort Malborgeth* the Fella is crossed, Beyond (261 M.) *Malborgeth* the train runs through a rocky ravine, at the end of which lie the small sulphur-baths of (265 M.) *Lussnitz-Malborgeth*. Farther on the train again crosses the Fella and penetrates the loose slopes of the *Planja-Graben* by a vaulted cutting. It then passes *Leopoldskirchen* on the left, and crosses the *Fickergraben* and the *Vogelbach*.

270½ M. **Pontafel** (1870 ft.; **Railway Hotel and Restaurant*), the Austrian frontier-station, where the luggage of passengers arriving from Italy is examined. Pontafel is separated by the rushing *Pontebbana* from —

271 M. **Pontebba** (**Railway Restaurant*), the first village in Italy, with the Italian custom-house (luggage examined). The next part of the railway, traversing the wild ravine of the Fella (**Canal di Ferro*), is remarkable both for the grandeur of the scenery and for the boldness displayed in the construction of the line. The train crosses the turbulent Fella several times, and passes through numerous tunnels (24 between Pontebba and Stazione per la Carnia) and across numerous viaducts. 278 M. *Dogna*, at the mouth of the valley of that name. 279 M. *Chiusaforte*, at the entrance of the picturesque *Raccolana Valley*. At (284 M.) *Resiutta* the train crosses the *Resia*. Below (286 M.) *Moggio* the valley of the Fella expands. The bottom of the valley is covered with rubble and intersected by numerous small streams. At (289 M.) *Stazione per la Carnia* the road to the upper Val Tagliamento diverges to the right. A little lower down the Fella flows into the *Tagliamento*, which here waters an extensive plain. The train crosses the *Venzonazza*, and reaches —

292 M. *Venzone*, an ancient walled town on the *Tagliamento*. The train traverses the marshy valley of the Tagliamento by an imposing viaduct, ½ M. in length, and then quits the basin of that river, which flows towards the S.W. into the Adriatic Sea. — 296 M. *Gemona-Ospedaletto*; 300 M. *Magnano-Artegna*; 302½ M. *Turcento*; 305 M. *Tricesimo*; 309 M. *Reana del Rojale*; 315 M. *Udine*, see p. 279. From Udine to (398 M.) *Venice*, see pp. 279-277.

## 8. From Vienna to Trieste. Semmering Railway.

370 M. Austrian S. Railway. Express (1st, in winter 1st and 2nd class) in 15 hrs. (fares 39 fl. 7, 29 fl. 14, 19 fl. 75 kr.); ordinary trains in 21 hrs. (fares 32 fl. 75, 24 fl. 63, 16 fl. 50 kr). 50 lbs. of luggage free, provided it is at the station at least 1/2 hr. before the departure of the train; otherwise the whole is liable to be charged for. — Best views generally on the left. For farther particulars, see *Baedeker's Eastern Alps.*

The station of the S. Railway is between the Belvedere and the Favorite 'Lines', or boundaries of the city. The train, soon after starting, affords a good survey of Vienna, and the broad plain with its innumerable villas and villages, as far as the hills of the Leitha, to the S. 3 M. *Hetzendorf*, with an imperial château. On the hills to the right, near (8 M.) *Brunn*, are several artificial ruins. — Near (10 M.) *Mödling*, the *Brühl*, a picturesque rocky valley, opens on the W., and a branch-line diverges to the E. to the imperial château and park of *Laxenburg*. Stations *Guntramsdorf* and *Gumpoldskirchen*, famous for its wines. A short tunnel is passed.

17 M. **Baden** (695 ft.; **Stadt Wien; *Grüner Baum; Schwarzer Adler*), with handsome villas, celebrated for its warm mineral springs, the Roman *Thermae Pannonicae*. Beautiful environs.

19 M. **Vöslau** (800 ft.; **Hôtel Back; Hallmayer*), which yields the best Austrian wine, is also frequented as a watering-place (74° Fahr.). The next stations are *Kottingbrunn*, *Leobersdorf* (to the right the *Schneeberg*, 6808 ft.), *Felixdorf*, and *Theresienfeld*.

31 M. **Neustadt**, or *Wienerisch-Neustadt* (930 ft.; *Hirsch; Kreuz*), with 21,700 inhab., is an important manufacturing town. On the E. side lies the old ducal *Castle* of the Babenberg family, converted in 1752 into a military academy.

On the right beyond Neustadt the *Schneeberg* is visible almost from base to summit; on the left rises the *Leitha* range. On the hills to the right, in the distance, stands the well-preserved castle of *Sebenstein*, the property of Prince Liechtenstein. — 35 M. *St. Egyden;* 40 M. *Neunkirchen*, a manufacturing place; then *Ternitz* and *Potschach*. On the height to the left, near Gloggnitz, rises the castle of *Wartenstein*. *Schloss Gloggnitz* on the hill, with its numerous windows, was a Benedictine Abbey down to 1803.

At (47 M.) *Gloggnitz* (1426 ft.; *Alpenhorn; *Adler; Rössl) begins the imposing ***Semmering Railway**, one of the most interesting lines in Europe (best views on the *left*), completed in 1853. In the valley lies the green *Schwarzau*, with the imperial paper-factory of *Schleglmühl*. On the left the three-peaked *Sonnwendstein;* to the W. in the back-ground the *Raxalp*. The line describes a wide circuit round the N. side of the valley to (55 M.) *Payerbach* (1513 ft.; *Mader; Rail. Restaurant, with beds), and crosses the *Valley of Reichenau* by a viaduct with 13 arches, 300 yds. long. The train now ascends rapidly on the S. slope of the valley (gradient 1 : 40). Beyond two short tunnels, it skirts the *Gotschakogel*, and beyond two more tunnels reaches (61 1/2 M.) *Klamm*

(2254 ft.), with a half-ruined castle of Prince Liechtenstein, on a rocky pinnacle, once the key of Styria. Far below runs the old Semmering road; several factories, and the white houses of *Schottwien*, nestling in a narrow gorge, are visible. The train now skirts the *Weinzettelwand* by a long gallery and reaches (66 M.) *Breitenstein* (2544 ft.). Two more tunnels are traversed, and the ravines of the *Kalte Rinne* and the *Untere Adlitzgraben* crossed by lofty viaducts. After three more tunnels the train reaches —

71 M. **Semmering** (2884 ft.). In order to avoid the remaining part (360 ft.) of the ascent, the train penetrates the highest part of the Semmering, the boundary between Austria and Styria, by a tunnel nearly 1 M. in length, the middle of which is the culminating point of the line (2890 ft.) and then descends rapidly on the N. slope of the peaceful dale of the *Fröschnitz* to (78 M.) *Spital* and (82½ M.) **Mürzzuschlag** (2195 ft.; **Erzherzog Johann; *Adler; Post; Rail. Restaurant*, with beds), an old town on the *Mürz*.

The train now follows the picturesque, pine-clad valley of the *Mürz*, containing numerous forges. 90 M. *Krieglach*; 92 M. *Mitterdorf*, with extensive gun-manufactories. On the right rises the château of *Püchl*, with its four towers, and beyond, the ruins of *Lichtenegg*. Stations *Kindberg* and *Kapfenberg* with the castles of these names. Near stat. *Bruck* rises the ancient castle of *Landskron*.

108 M. **Bruck** (1589 ft.; **Bernauer*, at the station) is a small town at the confluence of the Mürz and the *Mur*, with an old castle. — From Bruck to *Villach* and *Udine (Venice)*, see R. 7.

The train now enters the narrow valley of the Mur. 115 M. *Pernegg*, with a château. Near *Mixnitz* there are interesting stalactite caves. The forges of (125 M.) *Frohnleiten* on the right bank and the castle of *Pfannberg* on the left belong to Prince Lobkowitz. *Schloss Rabenstein* on the right bank is the property of Prince Liechtenstein. The train passes the *Badelwand*, and skirts the river by means of a rocky gallery of 35 arches, above which runs the high-road. 129½ M. *Peggau* possesses silver and lead mines.

The train crosses the Mur. 132 M. *Klein-Stübing*, with a handsome château; 134 M. *Gratwein*. Near (136 M.) *Judendorf*, on an eminence to the W., rises the Gothic pilgrimage-church of *Maria-Strassengel* with handsome towers. The train now skirts a height, at the foot of which rises the castle of *Gösting*, a favourite resort of the Gratzers, and enters the fertile basin in which Gratz is situated. In the foreground rises the *Schlossberg*.

141 M. **Gratz** (1068 ft.). — HOTELS on the right bank of the Mur: *ELEPHANT, R. 1 fl. 10, L. 20, A. 35, B. 65, omnibus 30 kr.; *OESTERREICHISCHER HOF; *GOLDNES ROSS; *FLORIAN; *GOLDNER LÖWE; DREI RABEN. — On the left bank: *ERZHERZOG JOHANN; *RIES; KAISERKRONE.

*Gratz*, the capital of Styria, picturesquely situated on both banks of the Mur, which is crossed by four bridges, with 97,800 inhab., is one of the pleasantest provincial capitals of Austria. The

fortifications have recently been removed, and their site is now occupied by the handsome *Ringstrasse* and the *Stadtpark*.

The **Schlossberg*, which rises about 400 ft. above the river, commands one of the finest *Views in Austria, embracing the course of the Mur and the populous valley, enclosed by picturesque mountains. On the S. side of the hill rises the handsome *Clock-Tower*, and in front of the Swiss house the *Statue of Fieldmarshal Baron v. Welden* (d. 1853), in bronze, by Gasser. — The Gothic *Cathedral* dates from 1446. In front of the *Landes-Theater* rises a bronze *Statue of Emperor Francis I.*, designed by Marchesi; in front of the *Stadthaus* is a *Statue of Archduke John*, by Pönninger. Comp. *Baedeker's Eastern Alps.*

The train proceeds through the broad valley of the Mur, at some distance from the river. 144 M. *Puntigam;* on the hills to the right rises the castle of *Premstetten;* on the left, beyond (148 M.) *Kalsdorf*, the castle of *Weisseneck*. Near (155 M.) *Wildon* the *Kainach* is crossed by a wooden bridge; on the height above rise the ruins of *Ober-Wildon;* to the right are the vine-clad *Sausal Hills*. 159 M. *Lebring*. To the right, near (162½ M.) *Leibnitz*, is the archiepiscopal château of *Seckau;* farther on, the castle of *Labeck* to the left. The train next crosses the Sulm by an iron chain-bridge and approaches the Mur. 167½ M. *Ehrenhausen*, with the château of the same name, and the mausoleum of the princes of Eggenberg on a wooded height to the right. 170 M. *Spielfeld*, with a handsome château of Count Attems.

The line quits the Mur and enters the mountainous district which separates the Mur from the Drave. On the watershed a tunnel, 700 yds. in length, and near (177 M.) *Pössnitz* a viaduct of equal length are traversed.

182 M. **Marburg** (880 ft.; **Stadt Wien;* **Stadt Meran;* *Erzherzog Johann;* *Mohr;* **Rail. Restaurant*) is an important town with 17,700 inhab., picturesquely situated on the Drave, and the junction of the lines to Villach and Franzensfeste. To the S.W. extends the long vine and forest-clad *Bacher-Gebirge*. A pleasing view is obtained from the train as it crosses the *Drave;* on the right bank are the extensive locomotive works of the S. Railway. Traversing a broad plain, with the slopes of the Bacher Mts. on the right, we next reach (188 M.) *Kranichsfeld*, with an old château, and (193½ M.) *Pragerhof*, the junction for the line to Kanizsa and Pesth. The train now enters a region of lower hills. Beyond (198 M.) *Windisch-Feistritz* it traverses two tunnels. 203 M. *Pöltschach*, at the foot of the *Wotsch* (3218 ft.), on the N. slope of which are situated the picturesque ruins of the Carthusian monastery of *Seitz*.

The German language is now replaced by a Slavonic or Wend dialect. The train winds through a sparsely peopled district. The valleys are generally narrow and picturesque, the mountains richly wooded, with occasional vineyards and fields of maize. Several small stations and foundries are passed, and an extensive view of the *Sannthal*, a populous and undulating plain, bounded by the *Sulzbach Alps*, is at length suddenly disclosed.

224 M. **Cilli** (787 ft.; **Erzherzog Johann; Kaiserkrone; Löwe*), an ancient town of some importance, founded by Emp. Claudius *(Claudia Celleia)*, contains several Roman reliefs and memorial slabs on the town-walls. On a wooded height in the vicinity stands the ruined castle of *Obercilli.*

The train crosses the green *Sann*, and enters the narrow and wooded valley of that stream. The most picturesque part of the whole line is between Cilli and Sava. 229½ M. *Markt Tüffer*, with a ruined castle. 234 M. *Römerbad* (which memorial stones prove to have been known to the Romans), also called *Teplitza* (i. e. 'warm bath'), a beautifully situated watering-place.

240 M. *Steinbrück* (*Rail. Restaurant; 25 min. allowed for express passengers to dine in going to Vienna), a thriving village on the *Save*, or *Sau*, which here unites with the Sann, is the junction for the line to Agram and Karlstadt. The train now runs for 1 hr. in the narrow valley of the Save, enclosed by lofty limestone cliffs, which often barely afford space for the river and railway. 245 M. *Hrastnigg;* 247 M. *Trifail*, with valuable coal-mines; 250 M. *Sagor*, the first place in Carniola; 254 M. *Sava.*

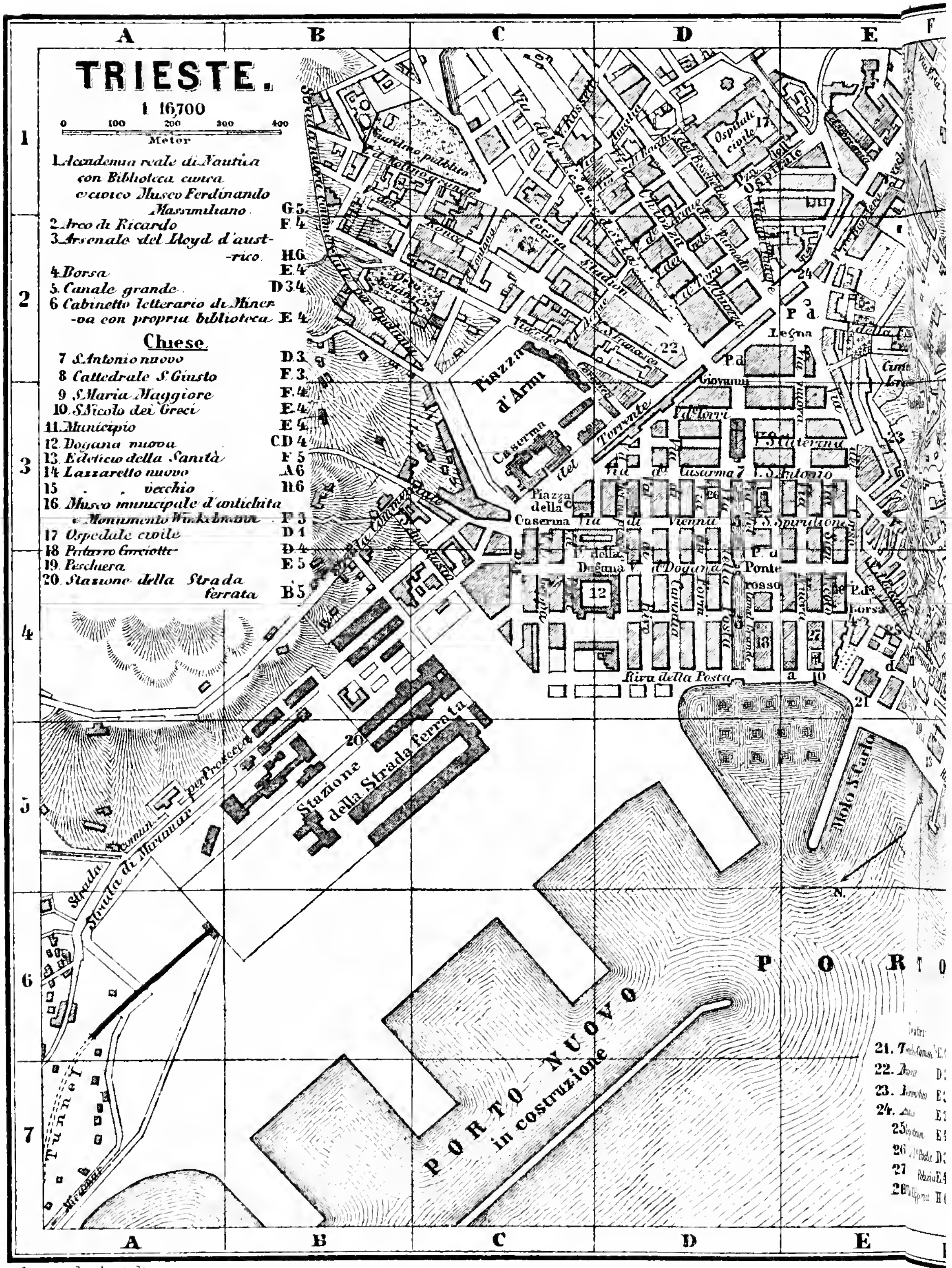
The valley now expands. At *Littai* the Save is crossed. Scenery still very picturesque. Stations *Kressnitz*, *Laase.* At the influx of the *Laibach* into the Save, the line quits the latter and enters the valley of the former. The lofty mountain-range to the N.W. is that of the *Julian* or *Carnian Alps.* 274 M. *Salloch.*

278 M. **Laibach** (940 ft.; **Stadt Wien; *Elephant; Europa; *Rail. Restaurant*), Slav. *Ljubljana*, on the *Laibach*, the capital of Carniola, with 26,300 inhab., is situated in an extensive plain enclosed by mountains of various heights. An old *Castle*, now used as a prison, rises above the town. The *Cathedral*, in the Italian style, is decorated with stucco and frescoes of the 18th century.

The line now traverses the marshy *Laibacher Moos* by means of an embankment, 1¾ M. in length, and crosses the *Laibach*, which becomes navigable here, although hardly 3 M. below the point where it issues from the rocks near Oberlaibach. Near (292 M.) *Franzdorf* the line crosses a lofty viaduct, and enters a more mountainous district. — 302 M. *Loitsch* (1555 ft.; Post or Stadt Triest). About 15 M. to the N.W. of Loitsch are the rich quicksilver mines of *Idria.* — 308 M. *Rakek*, 3½ M. to the S.E. of which is the *Zirknitzer See*, enclosed by lofty mountains. 318 M. **Adelsberg** (1798 ft.; *Adelsberger Hof; Krone*), Slav. *Postójna.*

The celebrated *Stalactite Caverns, known in the middle ages and accidentally re-discovered in 1816, are ¾ M. to the W. of Adelsberg. The fees are fixed by tariff, and are somewhat high for a single visitor (from 3 fl. to 21 fl., according to the illumination), but less when shared by a party. Brilliant illumination is necessary in order to produce a satisfactory effect. A visit to the grotto occupies 2½-3 hrs., or if prolonged to the Belvedere 4 hrs. Temperature 48° Fahr. Entrance 1 M. from the station. Fuller particulars, see *Baedeker's Eastern Alps.*

The train now traverses a dreary, inhospitable plain, strewn

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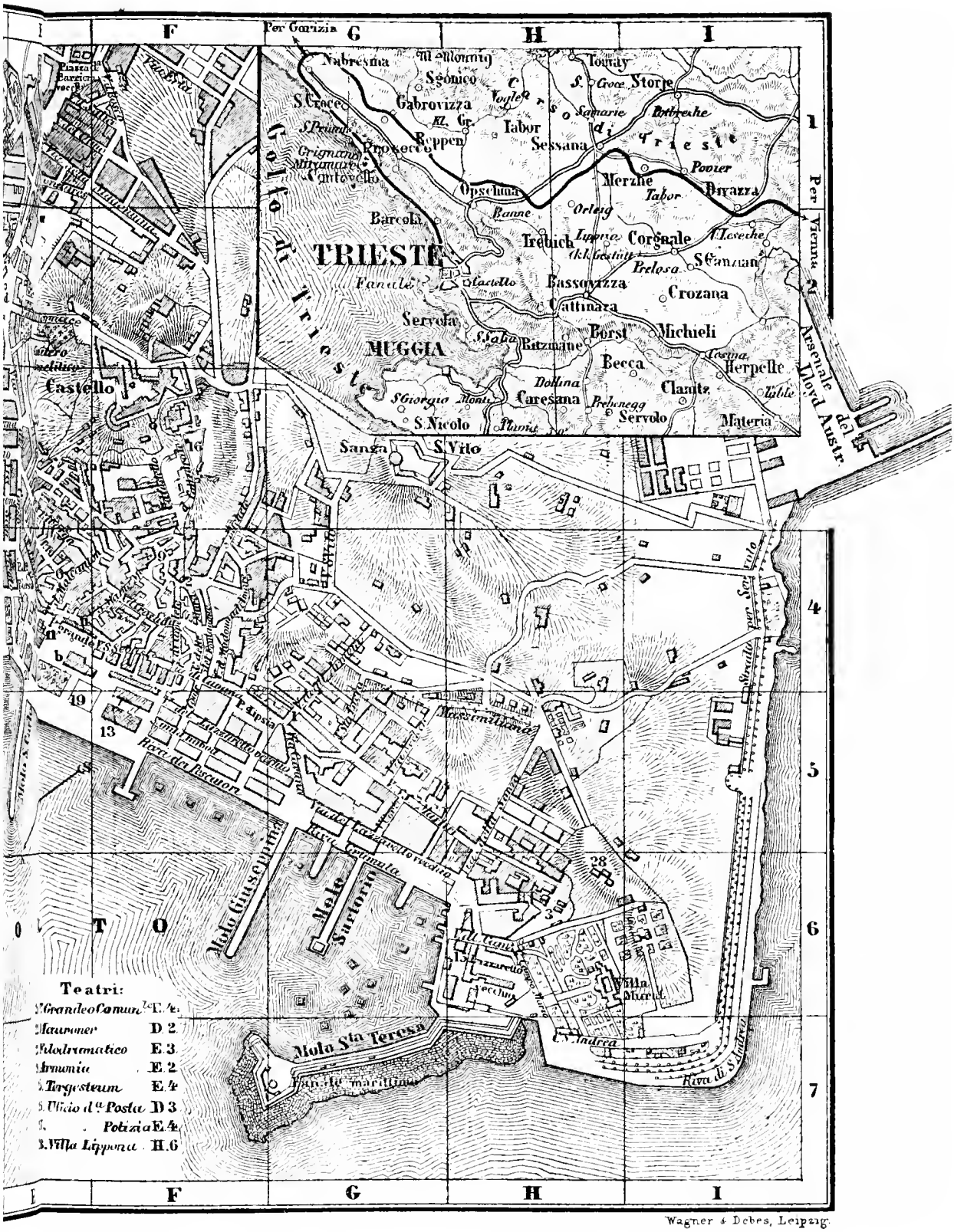


Wagner & Debes, Leipzig.

with blocks of limestone, called the **Karst** (Ital. *Carso*), extending from Fiume to Gorizia (p. 281). The train (2 hrs. by express from Adelsberg to Trieste) threads its way through this wilderness of stones, crosses the *Poik* at (321 M.) *Prestranek*, and beyond (326 M.) *St. Peter* (branch-line to *Fiume*) passes through six tunnels. Stations *Lesece*, *Divazza* (2½ M. to the S.E. are the grottoes of *S. Canzian*), *Sessana* (1627 ft.). The train descends to (353 M.) *Prosecco* and (358 M.) *Nabresīna* (Hôtel Böswirth; Rail. Restaurant), where the line to Venice by Udine diverges (R. 41), and affords a magnificent *View of the blue Adriatic, Trieste, and the Istrian coast (views to the right). The slopes are planted with olives, fig-trees, and trellised vines. — 363 M. *Grignano*, the last station, is not above 1½ M. below Prosecco in a straight direction. On the *Punta Grignana*, which here projects into the sea, is situated the handsome château of *Miramar* (p. 56; station). Before reaching (370 M.) Trieste the train penetrates a tunnel, 906 ft. in length.

**Trieste.** — **Arrival.** The handsome Railway Station lies to the N. of the town, about 1 M. from the Exchange. The *Omnibuses* of the principal hotels meet the trains (30-40 kr.). *Cabs* into the town, with one horse 50 kr., with two horses 1 fl. 20 kr. (between midnight and 6 a.m. 80 kr. or 1 fl. 60 kr.); from the town to the station 40 or 80 kr. Small articles of luggage free, trunk 10-15 kr. — *Porter's* charge, up to 110lbs., 20 kr.

**Hotels** (all more or less of an Italian character). *Hôtel de la Ville (Pl. a; E, 4), Riva Carciotti 3, close to the harbour, R. 1½-5 fl.; *Hôtel Delorme, Via al Teatro 2, opposite the Exchange, R. 1½ fl., L. 30, B. 30, omn. 40 kr.; Europa (Pl. c; C, 3), Piazza della Caserma, ¼ M. from the station, R. 1-1½ fl., with restaurant; Aquila Nera, Via S. Spiridione 2, with a good restaurant (beer); Albergo Daniel (Pl. e; E, 4), Via S. Niccolò 2, good restaurant; Città di Vienna, Via S. Niccolò 11; Hôtel Garni, Piazza Grande 5, with baths, R. 1-3 fl. — *Sardone*, *Branzino*, *Tonina*, and *Barbone* are good sea-fish. *Prosecco* is a half-effervescing wine like that of Asti (p. 81); *Refosco*, a very dark sweet wine; the ordinary wines are *Terrano* and *Istriano*, usually drunk with an admixture of water.

**Cafés.** *Litke*, *Degli Specchi*, Piazza Grande; *Vecchio Tommaso*, on the harbour, near the Hôtel de la Ville; *Tergesteo*, *Teatro*, in the Tergesteo (p. 56); *Stella Polare; Caffè Adriatico*, near the post-office, and others. — **Restaurants.** *Puntigamer Bierhalle*, Via S. Niccolò 5 (first floor); *Steinfelder Bierhalle*, Piazza della Borsa 12; *Berger*, Via S. Niccolò 15; *Cervo d'Oro*, Corsia Stadion 21; *Belvedere*, in the old town below the castle (reached by the Vicolo S. Chiara), good view from the garden. — **Osterie** in the Italian style: *All' Adriatico*, Via di Vienna 918; *Bissaldi*, Canal Grande.

**Fiacres** (*'Broughams'*). Drive in the town with one horse or two horses, ¼ hr., 30 or 45 kr., ½ hr. 50 or 80, ¾ hr. 75 kr. or 1 fl. 10 kr., 1 hr. 1 fl. or 1 fl. 80 kr., each additional ¼ hr. 20 or 30 kr., at night (after 9 p.m.) 10 kr. more per ¼ hr. See also above.

**Tramway** from the station along the harbour, past the Tergesteo, and through the Corso and Corsia Stadion to the Giardino Pubblico, Boschetto, and Campo Marzo; fare 5-10 kr.

**Steamboats** to Muggia, Capo d'Istria, and Pirano, several times daily; small vessels to Parenzo, Rovigno, and Pola, daily. Steamboats of the Austrian Lloyd to Venice three times weekly, viâ Istria and Dalmatia; to Fiume twice weekly, etc.

**Post Office** (Pl. 26; D, 3), Via della Posta. — **Telegraph Office**, Via della Dogana, No. 926.

**Baths.** *Oesterreicher*, Via Lazzaretto Vecchio 7, near the Artillery Arsenal; *Hôtel de la Ville; Hôtel Garni*, etc.; warm baths at all these. Turkish and vapour baths at the *Bagni Rikli*, on the road to the Boschetto.

— Sea-baths at the *Bagno Maria*, opposite the Hôtel de la Ville; *Bagno Buchler*. Ferry to the baths 3 kr. each way (a single person 6 kr.). — *Boats* 1-1½ fl. per hour.

**Theatres.** *Teatro Comunale* (Pl. 21), opposite the Tergesteo; *Teatro Filodrammatico* (Pl. 23), French and German plays sometimes performed; *Armonia* (Pl. 24), dramas and operas; *Politeama Rossetti*, on the Acquedotto.

**British Consul,** *Capt. Richard Burton.* — **U. S. Consul,** *Col. Montgomery.* **English Church Service** performed by a resident chaplain.

*Trieste*, the *Tergeste* of the Romans, situated at the N.E. extremity of the Adriatic, is the capital of Illyria and the most important seaport of Austria. Pop. of the town proper 72,000, with the suburban villages 133,000, or including the 'commune' and garrison 144,500.

Trieste was made a free harbour by Emp. Charles VI. in 1719, and may be termed the Hamburg of S. Germany. About 18,000 vessels, including 1600 steamers, annually enter and clear the harbour. The yearly value of its exports amounts to 117 million florins, that of the imports to 145 million florins (14,500,000*l.*). Every European nation, and also the United States, has a consul here. The population is very heterogeneous, but the Italian element predominates in the city. About one-sixth of the inhabitants are Slavs.

The Harbour is the centre of business. The quays have been greatly extended within the last few years to meet the increasing requirements of the shipping trade. The *Lighthouse* (Fanale Marittimo; Pl. G 7) on the S.W. *Molo Teresa* is 106 ft. high.

The *New Town*, or *Theresienstadt*, adjoining the harbour, is laid out in broad, well-paved streets with handsome houses, and is intersected by the *Canal Grande* (Pl. 5; D, 3, 4), 360 yds. long and 50 ft. wide, which enables vessels to discharge their cargoes close to the warehouses. At the E. end of the Canal is the modern church of *S. Antonio Nuovo* (Pl. 7; D, 3), in the Greek style.

Adjacent to the Hôtel de la Ville towards the S. is the Greek Church (*S. Niccolò dei Greci*, Pl. 10; E, 4; divine service 6-8.30 a.m. and 5-7 p.m.), with its two green towers, sumptuously fitted up. To the left of the Hôtel de la Ville is the *Palazzo Carciotti*, with a green dome.

A few paces from the harbour is the *Molo S. Carlo*, which was begun in 1751 on the site of an old Roman mole. Adjacent, in an open space opposite the *Teatro Comunale* (Pl. 21), is the *Tergesteo (Pl. 25; E, 4), an extensive pile of buildings, on the outside of which are shops, and in the interior a glass gallery in the form of a cross, where the *Exchange* (12-2 o'clock) is situated.

The *Reading Room* of the exchange is well stocked with newspapers (visitors admitted). The principal part of the edifice is occupied by the offices of the '*Austrian Lloyd*', a steamboat-company established in 1833, by which the postal service and passenger traffic between Austria and the E. Mediterranean and India are undertaken.

Near the Tergesteo are the two busiest squares in Trieste, the Piazza della Borsa and the Piazza Grande. In the Piazza della Borsa (Pl. E, 4), where the old Exchange is situated, stands a Neptune group in marble, and a *Statue of Leopold I.*, erected in 1660. — The Piazza Grande contains the new *Municipio* (Pl. 11;

E, 4), containing the handsome hall of the provincial diet. In front of the Municipio is the *Maria Theresa Fountain*, erected in 1751.

The Via del Corso (Pl. E, 3, 4), the principal street of Trieste, together with the two piazzas just mentioned, separates the new town from the old. The latter, nestling round the hill on which the castle rises, consists of narrow and steep streets, not passable for carriages. To the left on the route to the cathedral and the castle is situated the Jesuits' Church (*S. Maria Maggiore*, Pl. 9; F, 4), containing a large modern fresco by Sante. To the W., a few paces higher up, is the *Piazzetta di Riccardo*, named after Richard Cœur de Lion, who is said to have been imprisoned here after his return from Palestine. The *Arco di Riccardo* (Pl. 2) is believed by some to be a Roman triumphal arch, but probably belonged to an aqueduct.

We now ascend by the Via della Cattedrale towards the cathedral. A little below the latter, on the right (custodian opposite, No. 16; fee 30 kr.), is the entrance to the Museo Lapidario (Pl. 16; F, 3), an open-air collection of Roman antiquities in a disused burial-ground.

The antiquities on the upper terrace were found at Trieste, those on the lower at Aquileia. Winckelmann, the eminent German archæologist, who was robbed and murdered by an Italian at the Locanda Grande in 1768, is interred here, and a monument was erected to him in 1832. To the right and left of this monument are fragments of the sarcophagus of an Amazon. At the lower end of the burial-ground is the so-called *Glyptothek*, containing an inscription from the pedestal of a statue to the Decurio Fabius Severus of Trieste, and also the heads and fragments of several other statues.

The Cattedrale S. Giusto (Pl. 8; F, 3) occupies the site of an old Roman temple, part of the substructure and some of the columns of which are still visible in the tower. The present building was formed in the 14th cent. by the union of a basilica, a baptistery, and a small Byzantine church of the 6th century. To the right and left of the portal are six Roman tombstones (busts in relief). The greater part of the interior has been defaced with whitewash. The façade is adorned with three busts of bishops in bronze. The altar-niches contain two ancient mosaics (7th cent.), that to the right representing Christ with SS. Justus and Servatius, that to the left Mary with the archangels Michael and Gabriel; below, the Apostles. Some of the capitals are antique, others Romanesque.

*Fouché, Duc d'Otranto*, the powerful minister of police of Napoleon I., died at Trieste in 1820, and was interred on the *Terrace* in front of the church. Fine view thence of the town and sea.

The hill above the cathedral is crowned by the *Castle* (Pl. F, 3), originally built in 1680 and frequently restored.

In the Piazza Lipsia, which is embellished with pleasure-grounds, is the *Nautical Academy* (Pl. 1; G, 5), containing on the second floor the *Ferdinand Maximilian Museum*, the chief attraction of which is a complete collection of the fauna of the Adriatic (adm. Sun., Wed., and Sat., 11-1). In the opposite court

(2nd floor) is the *Municipal Museum*, containing the smaller antiquities (adm. daily 9-1; fee 30 kr.).

At the corner of the Via della Sanità (No. 2) and the Piazza Giuseppina stands the sumptuously furnished Palazzo Revoltella (Pl. G, 6), built in 1857 from the plans of Hitzig of Berlin, and bequeathed to the town along with its valuable contents of paintings and sculptures by Baron Revoltella (adm. daily, 11-2). The principal façade of the edifice is turned towards the Piazza Giuseppina, which is embellished with a **Monument to Emperor Maximilian of Mexico* (d. 1867), in bronze, designed by Schilling, and erected in 1875. The unfortunate prince, who was a rear-admiral in the Austrian navy, generally resided at Trieste before he undertook his ill-starred expedition to Mexico.

The *Passeggio di S. Andrea*, a much frequented avenue 3 M. in length, skirting the coast and commanding a succession of beautiful views, leads on the E. side of the town, past the *Villa Murat*, the *Lloyd Arsenal*, and the *Gas-Works*, to *Servola*. The extensive **Wharves of the Lloyd Co.*, opposite Servola (4½ M.), may be visited daily, except holidays, Sundays, and between 11 and 1 o'clock, by permission obtained at the offices in the Tergesteo (guide ½-1 fl.). — On the road to *Zaule*, famous for its oyster-beds, are the handsome *Cemeteries*.

Another favourite place of resort is the *Boschetto*, to the E. of the town, which is most easily reached by the tramway traversing the Via del Corso, Piazza della Legna, and Corsia Stadion, and passing the shady *Giardino Pubblico* (Pl. C, G, 1; fare 10 kr.). In the Boschetto is a large brewery. A shady road ascends hence in 30-40 min. to the *Villa Ferdinandea* (Rest. Cacciatore), situated upon a small plateau 750 ft. above the sea. Adjacent is the *Villa Revoltella*, now belonging to the town, with a park and chapel, commanding a charming view of the town and the sea.

A very pleasant excursion (railway station, see p. 55; boat 3 fl., one-horse carr. 2 fl., two-horse 3 fl.) may be made to the château of **Miramar**, formerly the property of Emp. Maximilian of Mexico (see above), charmingly situated to the N.W. near *Grignano*, and commanding a fine view of Trieste, the sea, and the coast. The park is open to the public daily. The sumptuously furnished château is shown to visitors (Sundays and holidays excepted) on sending their cards to the steward. To the right of the entrance to the garden is a small 'Museum' of Greek and Egyptian antiquities. — *Barcola* (restaurant) is a favourite resort, halfway between Trieste and the château.

Other excursions may be made to **Optschina* (3½ M.; Hôtel-Pension all' Obelisco), commanding a beautiful view of the town and the sea; *Servola* (see above); the grotto of *Corniale* (800 ft. long), 9 M. to the E.; to *Lipizza* (imperial stables), etc. — A very interesting excursion, occupying one day (starting early in the morning), is by steamer (p. 55) to *Muggia;* over the hill on foot (beautiful view from the top) to *Oltre* (1 hr.), thence by boat (15 kr.) to **Capo d'Istria** (*Città di Trieste; Radetzky; Caffè* in the principal Piazza). The town itself, situated on an island, with 7500 inhab., is the *Justinopolis* of the Romans, and is connected with the mainland by a stone embankment. The chief objects of interest are the *Cathedral*, the *Palazzo Pubblico*, occupying the site of a temple of Cybele, and the extensive salt-works. We now proceed by the road on the shore, passing *Semedella*, to (3 M.) *Isola* (good Refosco wine), and (6 M. farther) *Pirano*, and return to Trieste by steamer in the evening. — About 2 M. from Pirano lies the sea-bathing place of *S. Lorenzo*, established in 1864, a handsome building in an extensive park.

From Trieste to *Venice*, see R. 41; to *Pola*, *Fiume*, and *Dalmatia*, see *Baedeker's Eastern Alps.*

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This district 'at the foot of the mountains', enclosed on three sides by the Alps and Apennines, and separated from Lombardy by the Ticino, embraces, according to the present division, the provinces of *Turin*, *Novara*, *Cuneo*, and *Alessandria*, with 3,107,026 inhab., and an area of about 11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice and maize, and of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest INHABITANTS were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The DIALECT of the people still retains traces of their ancient affinity with the French; thus, *pieuve*, instead of the Italian *piovere*, *om* for *uomo*, *coeur* for *cuore*, *sità* for *città*, *rason* for *ragione*, *plassa* for *piazza*. This patois is universally spoken, even by the higher classes, and is unintelligible to strangers. Throughout Piedmont the traveller will find that French will carry him quite as far as Italian.

The HISTORY of the country is closely interwoven with that of its dynasty. The *House of Savoy* (or *Casa Sabauda*), a family of German origin, professing even to trace their descent from the Saxon Duke Wittekind, the opponent of Charlemagne, first became conspicuous among the nobles of Upper Burgundy about the year 1000. *Humbert I.* (d. about 1050) is generally regarded as the founder of the dynasty. In 1101 his descendants were created imperial counts of Savoy by Henry IV., and by judiciously espousing the cause of the pope and the emperor alternately, they gradually succeeded in extending their supremacy over Turin, Aosta, Susa, Ivrea, and Nice. In consequence of a law passed by *Amadeus V.*, *the Great*, in 1367, which settled the succession on the male line in the order of primogeniture, and constituted Chambéry the seat of government, the subdivisions of the country were at length united. In 1416, during the reign of *Amadeus VIII.*, the counts became DUKES of Savoy. Situated between the two great mediæval powers of France on one side, and Austria and Spain on the other, the princes of Savoy frequently changed

sides, and although sometimes overtaken by terrible disasters, they contrived to maintain, and even to extend their territory. At one period the greater part of the Duchy was annexed to France, but *Emmanuel Philibert* ('Testa di Ferro', 1553-80) restored it to its original extent, being, as regards internal organisation also, its second founder. Under his son *Charles Emmanuel I.* (1580-1630) the Duchy again became dependent on France. From the sons of this prince is descended the elder branch of the family, which became extinct in 1831, and the younger Carignano line, which succeeded to the throne in the person of Carlo Alberto. The following dukes were *Vittorio Amadeo I.* (1630-37), *Francesco Giacinto* (1637-38), *Carlo Emmanuele II.* (1638-75), and *Vittorio Amadeo II.* (1675-1730). The last of these, having boldly allied himself with Austria during the Spanish War of Succession, managed to throw off the French suzerainty (1703); he obtained Sicily as his reward, which island, however, he was afterwards obliged to exchange for Sardinia (1720), and in 1713 assumed the title of KING, which was subsequently coupled with the name of the latter island. His successors were *Carlo Emmanuele III.* (1730-73), and *Vittorio Amadeo III.* (1773-96). After the battle of Turin (p. 73) the Piedmontese princes directed their attention to Prussia, which served as a model for the organisation of their kingdom. In both countries the military and feudal element preponderated, and both were obliged to succumb to the new powers evolved by the French revolution. *Carlo Emmanuele IV.* (1796-1802) was deprived of all his continental possessions by the French in 1798, and restricted to the island of Sardinia, which was protected by the English fleet. *Vittorio Emmanuele I.* (1802-21) was at length reinstated in his dominions, with the addition of Genoa, by the Congress of Vienna. The Napoleonic period had swept away the feudal institutions of Piedmont, and had bequeathed in their stead many of the benefits of modern legislation, and high military renown. It is therefore intelligible that the clerical reaction, which set in with the king's return, gave rise to an insurrection which caused the king to abdicate, and which had to be quelled by Austrian troops. His brother *Carlo Felice* (1821-31) adhered faithfully to Jesuitical principles, and lived on the whole in accordance with his motto, 'Non sono re per essere seccato'. With him the older line of the House of Savoy became extinct, and was succeeded by the collateral line of Carignano (p. 83; 27th April, 1831). *Carlo Alberto* (b. 1798), who had been educated at a French military school, and had headed the insurrection of 1821, was protected by France and Russia against the attempts of Austria to deprive him of his claims to the throne. His own experiences, and the force of circumstances, rendered him an implacable enemy of Austria. With him began the national development of Piedmont, although his efforts were not always consistent. The liberals called him the 'Re Tentenna' (the vacillating), while in 1843 he himself described his position as being 'between the daggers of the Carbonari and the chocolate of the Jesuits'. On 6th Jan. 1848 *Count Cavour* made the first public demand for the establishment of a constitution, and on the 7th Feb. the king, half in despair, yielded to the popular desires. The insurrection in Lombardy at length induced him to become the champion of national independence, and to give vent to his old enmity against Austria (23rd March), but one year later his career terminated with his defeat at Novara (23rd March, 1849). He then abdicated and retired to Oporto, where he died in a few months (26th July). It was reserved for his son *Vittorio Emmanuele II.* (b. 1820, d. 9th Jan. 1878) finally to give effect to the national wishes of Italy. The present king is *Umberto I.* (b. 14th Mar., 1844).

## 9. Turin, Ital. *Torino.*

**Arrival.** The principal railway-station at Turin is the *Stazione Centrale*, or *Porta Nuova* (Pl. E, 4, 5), in the Piazza Carlo Felice, at the end of the Via Roma, a handsome edifice with waiting-rooms adorned with frescoes, and the terminus of all the lines. — Travellers to Milan

# TORINO.

1. *Accademia delle Belle Arti* F.3.
2. " " *Militare* F.2.
3. " " *delle Scienze* E.3.
4. *Armeria Reale* E.2.
5. *Arsenale* E.4.
6. *Borsa* F.3.
7. *Casa Cavour* F.4.

**Chiese.**

8. *Basilica Magistrale* E.2.
9. *S. Carlo* E.3.
10. *Cattedrale* E.2.
11. *la Consolata* D.2.
12. *Corpus Domini* E.2.
13. *Francesco di Sales* E.2.
14. *Gran Madre di Dio* H.3.
15. *S. Massimo* F.G.4.
16. *S. Filippo* F.3.
17. *S. Spirito* E.2.
18. *Tempio Valdese* F.4.
19. *Foro frumento* E.4.
20. *Galleria dell' Industria Subalpina* F.2.
21. *Istituto Tecnico* E.4.
22. *Mercato del Vino* F.2.

**Monumenti.**

23. *d'Azeglio* E.4.
24. *All'Esercito Sardo* E.2.
25. *Amedeo* E.2.
26. *Cavour* F.3.
27. *Carlo Alberto* F.3.
28. *Emanuele Filiberto* E.3.
29. *Gioberti* E.F.3.
30. *Lagrange* E.4.
31. *Palcocapa* E.4.
32. *Siccardi* D.2.
33. *Museo civico* F.2.
34. " " *industriale* F.3.
35. *Ospedale di S. Giov. Battista* F.3.

**Palazzi.**

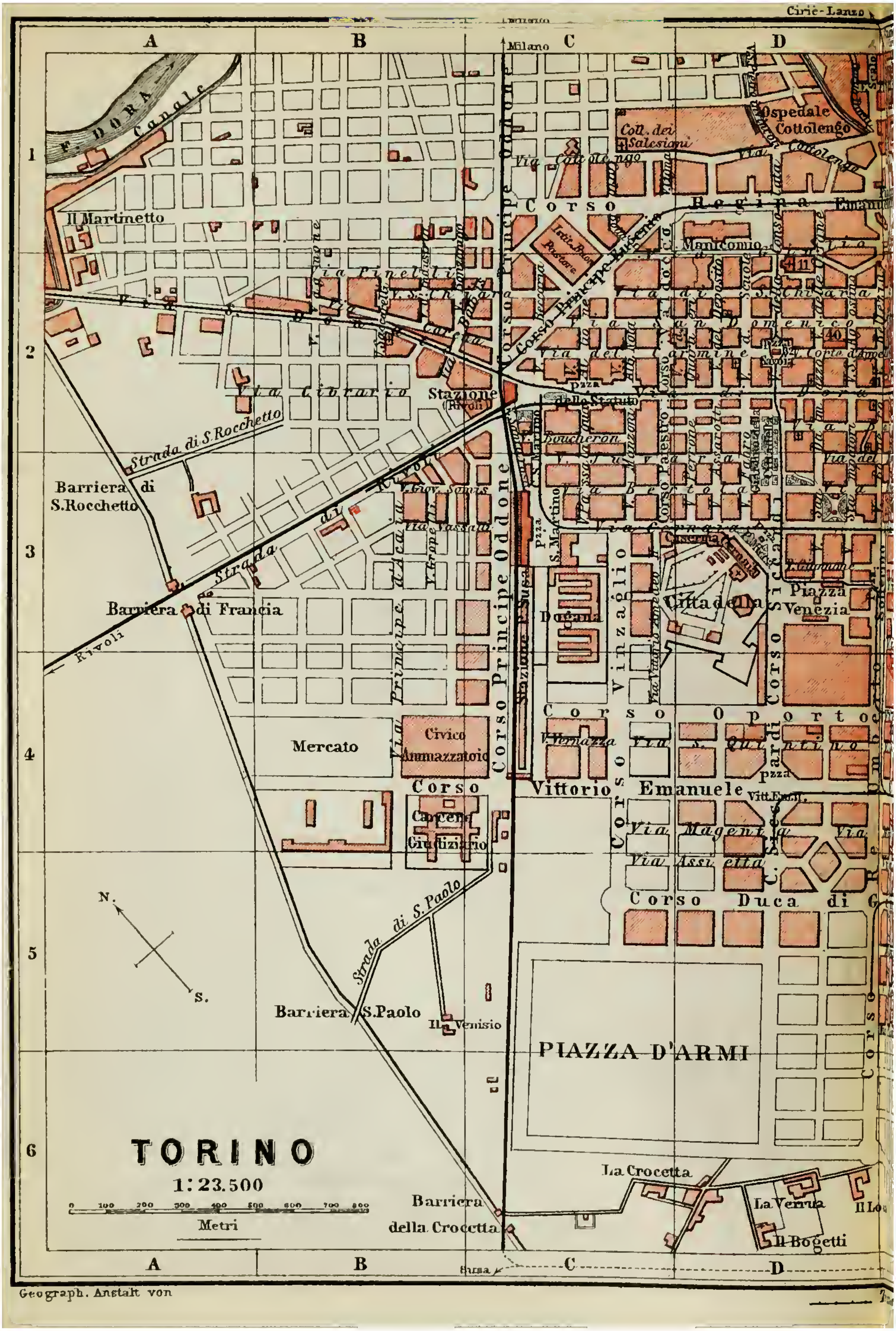
36. *Carignano* F.3.
37. *di Città* E.2.
38. *del Duca di Genova* E.3.
39. *Madama* E.2.
40. *di Magistrati Suprem.* D.2.
41. *Municipale* D.E.2.
42. *del Principe* E.2.
43. *del Re* E.2.
44. *delle Torri* E.2.
45. *Posta* F.3.
46. *Prefettura* F.2.
47. *Sinagoga* G.2.

**Teatri.**

48. *d'Angennes* F.3.
49. *Carignano* E.3.
50. *Gerbino* G.3.
51. *Nazionale* F.4.
52. *Regio* F.2.
53. *Rossini* F.3.
54. *Scribe* F.2.
55. *Vittorio Emanuele* F.2.
56. *Telegrafi* F.3.
57. *Università* F.2.

**Alberghi.**

a. *Europa* E.2.
b. *Gr. Hôtel de Turin* E.4.5.
c. *Hôtel de la Ligurie* F.4.
d. *Hôtel Feder* F.3.
e. *Hôtel Trombetta* E.3.
f. *Gr. Hôtel d'Angleterre* E.3.4.
g. *Albergo Centrale* E.2.
h. *Bonne Femme* E.2.
i. *Hôtel Suisse* E.4.
k. *Caccia Reale* E.2.
l. *Hôtel de France & de la Concorde* F.2.3.
m. *Tre Corone* E.2.
n. *Dogana vecchia* E.2.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Il Martinetto
Coll. dei Salesiani
Ospedale Cottolengo
Via Cottolengo
Corso Regina
Manicomio
Via Pinelli
Via Cibrario
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Strada di S. Rocchetto
Barriera di S. Rocchetto
Barriera di Francia
Rivoli
Strada di Rivoli
Corso Principe Oddone
Corso Principe Eugenio
Via S. Domenico
Via del Carmine
Via della Consolata
Via Garibaldi
Via Bertola
Via Cernaia
Via Boucheron
Via Juvarra
Corso Palestro
Pzza dello Statuto
Pzza S. Martino
Stazione di Susa
Dogana
Cittadella
Corso Vinzaglio
Corso Siccardi
Piazza Venezia
Corso Oporto
Via S. Quintino
Via Magenta
Via Assietta
Corso Duca di G
Corso Vittorio Emanuele
Pzza Vitt. Eman.
Civico Ammazzatoio
Carcere Giudiziario
Mercato
Via Principe Amedeo
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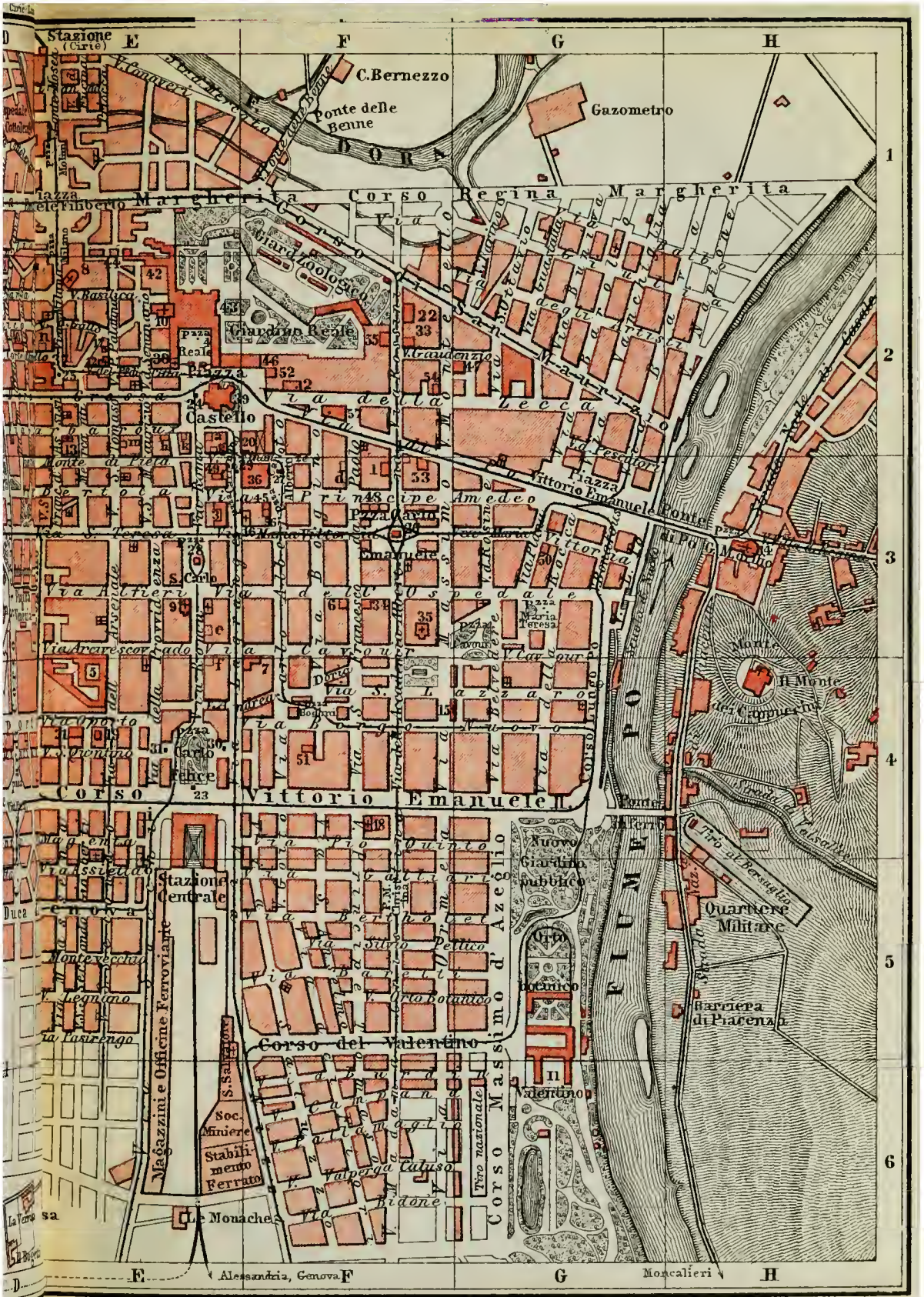
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Gazometro
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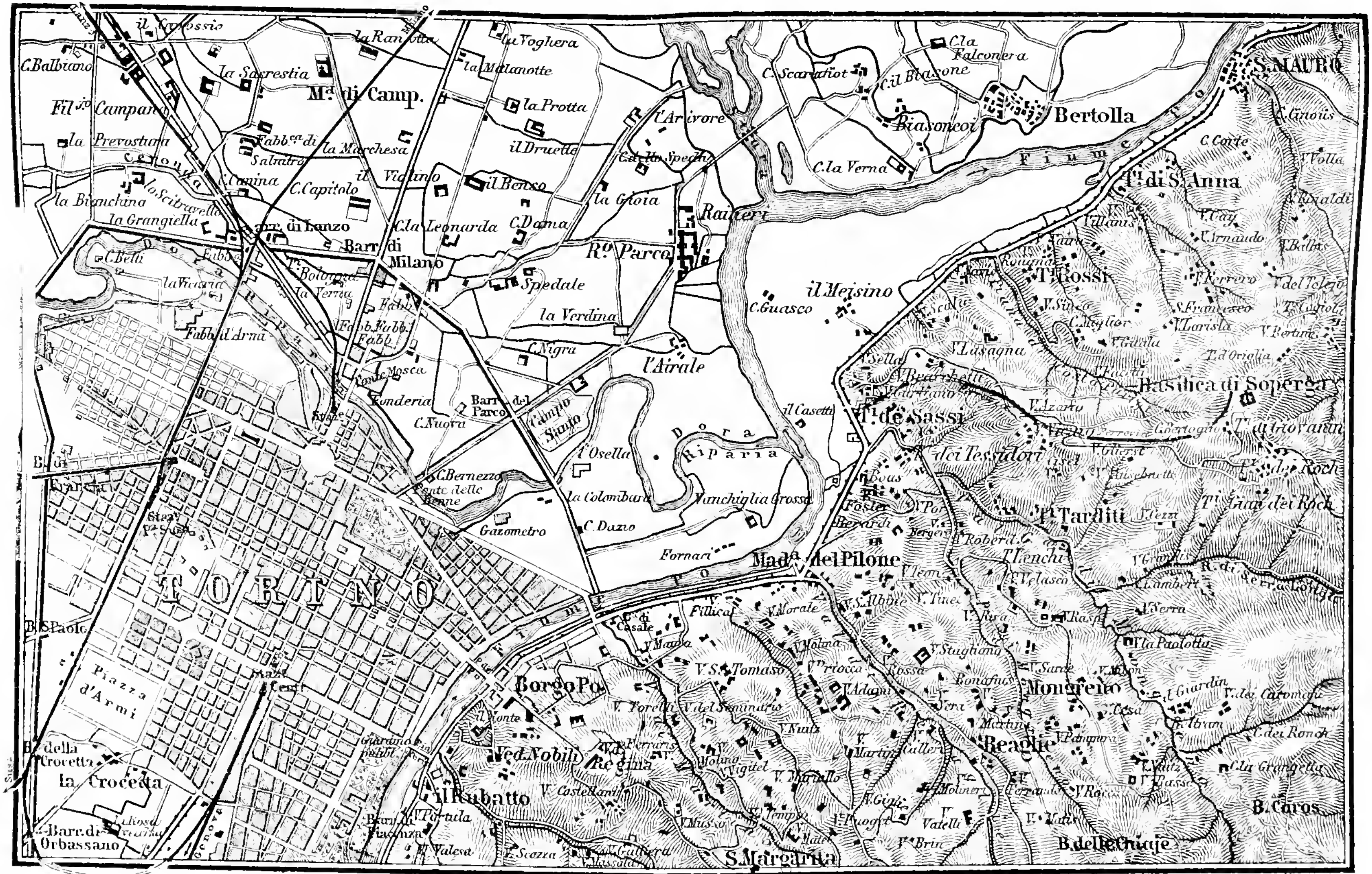
Piazza Vittorio Emanuele Ponte
Giardino Zoologico
Giardino Reale
Castello
Corso Vittorio Emanuele II.
Stazione Centrale
Corso del Valentino
Corso Massimo d'Azeglio
Nuovo Giardino pubblico
Orto botanico
Quartiere Militare
Barriera di Piacenza
Il Monte dei Cappuccini
Magazzini e Officine Ferroviarie
Soc. Miniere
Stabilimento Ferrato
Le Monache
Alessandria, Genova
Moncalieri
Tramways.
Wagner & Debes, Leipzig.

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Geograph. Anstalt von Wagner & Debes, Leipzig

may take the train at the *Stazione Porta Susa* (Pl. C, 3, 4), at the end of the Via della Cernaia, the first stopping-place of all the trains of the Novara-Milan line (omnibuses and carriages meet every train), or at the *Stazione Succursale*, on the left bank of the Dora. — Station of the branch line to *Rivoli* in the Piazza dello Statuto (Pl. C, 2); of that to *Ciriè-Lanzo* between the Piazza Emmanuele Filiberto and the Ponte Mosca (Pl. E, 1).

**Hotels.** *Europa (Pl. a; E, 2), Piazza Castello 19; *Grand Hôtel de Turin (Pl. b; E, 4, 5), opposite the central station; *Hôtel de la Ligurie (Pl. c; F, 4), Via Carlo Alberto; *Hôtel Feder (Pl. d; F, 3), Via S. Francesco di Paola 8; Hôtel Trombetta (Pl. e; E, 3), Via Roma 29, Piazza S. Carlo; Grand Hôtel d'Angleterre (Pl. f; E, 3, 4), Via Roma 31, and Via Cavour 2. All these are of the first class, with similar charges: R. from 2½, B. 1½-2, D. generally at 5 o'clock 4-5, L. ¾-1, A. 1, omnibus 1-1½ fr. — The following are more in the Italian style, and have trattorie connected with them: Albergo Centrale (Pl. g; E, 2), Via delle Finanze, R. 2, D. 4, B. 1¾, L. 1, A. ¾ fr.; Bonne Femme (Pl. h; E, 2), Via Barbaroux, these two well spoken of. Hôtel Suisse (Pl. i; E, 4), Via Sacchi 2, near the central station, R. from 2½, B. 1¼, D. with wine 4½, L. ¾, A. ¾ fr.; Caccia Reale (Pl. k; E, 2), Piazza Castello 18; Hôtel de France et de la Concorde (Pl. l; F, 2, 3), Via di Po 20; Tre Corone (Pl. m; E, 2), Via S. Tommaso 13; Dogana Vecchia (Pl. n; E, 2), Via Corte d'Appello 4, near the Palazzo di Città, R. 1½, L. ½ fr., A. 60, omnibus 60 c., well spoken of; Ville de Bologne, Corso Vitt. Emmanuele. — The *Grissini*, a kind of bread in long, thin, and crisp sticks, form a speciality of the place. Best wines: *Barbēra*, *Barōlo*, *Nebiolo*, and *Grignolino*.

**Restaurants.** **Cambio*, Piazza Carignano 2, much frequented in the morning, best Italian wines; **Paris*, Via di Po 21; *Antica Verna*, Via Roma 13; *Trattoria di Piazza S. Carlo*, D. with wine 3 fr., in a room on the upper floor; **Meridiana*, Galleria Geisser, Via S. Teresa 6 (Vienna beer); *Due Indie*, Via Guasco 4; in the last two Italian, in the others French cuisine. Good Restaurant also at the *Stazione Centrale*. **Trattoria S. Margherita*, see p. 72. — Good *Piedmontese Wine* ('Barbera') at the *Trattoria d'Oriente*, Via Lagrange, and at the *Coccagna* ('Barolo'), Via Garibaldi.

**Cafés.** **Café de Paris*, Via di Po 21; **S. Carlo*, Piazza S. Carlo 2; *Nazionale*, Via di Po 20; *Madera*, Via Lagrange 10; **Romano*, by the Galleria dell' Industria Subalpina, in the Piazza Castello (café chantant in the evening); *Caffè della Borsa*, Via Roma 25; *Liguria*, Corso del Re, near the station. — **Confectioners.** *Bass*, *Baratti & Milano*, both in the Piazza Castello, S. side. — **Beer.** At the above-mentioned **Caffè Romano*; *Dreher*, Piazza Carignano (Vienna beer); *Lumpp*, at the corner of Via dell' Arsenale and Via Alfieri; in the *Birraria*, Via di Dora Grossa 5; in the *Galleria dell' Industria Subalpina* (p. 63).

**Cabs**, or *Cittadine*, stand in most of the piazzas and in the streets leading out of the Via di Po. Per drive *(corsa)* 1 fr., at night (12-6 a.m.) 1 fr. 20 c.; first ½ hr. 1 fr., first hour *(ora)* 1 fr. 50 c., each following ½ hr. 75 c., at night 1½, 2, and 1 fr.; each trunk 20 c. — Two-horse carriage 50 c. more in each case.

**Tramways.** From the Piazza Castello (Pl. E, F, 2); 1. By the Via Lagrange to the *Barriera di Nizza* (Pl. F, 6); 2. To the Piazza Vittorio Emmanuele, across the bridge over the Po, and to the right to the *Barriera di Piacenza* (Pl. H, 5), and on to *Moncalieri*; 3. Across the bridge as in the last route and then to the left to the *Barriera di Casale* (Pl. H, 2) and *Madonna del Pilone-Gassino*; 4. By the Via Garibaldi or Dora Grossa to *S. Donato* and *Martinetto* (Pl. A, 2); 5. By the Via Palazzo della Città, the Piazza Milano, and the Ponte Mosca to the *Barriera di Lanzo*; 6. By the Via Roma, the Piazza S. Carlo, and the Stazione Centrale to the *Corso Rè Umberto*; 7. By the Via Accademia delle Scienze, Piazza Carlo Alberto, Piazza Bodoni, and Via Borgonuovo to the *Botanic Garden* and *Via Nizza* (in connection with No. 6). — From the Piazza Vittorio Emmanuele (Pl. G, 3): 1. By the Via Bava, Corso Maurizio, and Corso Regina Margherita to the *Piazza dello Statuto* (Pl. C, 2); 2. By the Via Plana and Via Maria Vittoria to the *Piazza dello Statuto*; 3. By the Via Bonafous,

Corso Lungo Po, and Corso Vitt. Emmanuele to the *Piazza Solferino*. — From the PIAZZA DELLO STATUTO (Pl. C, 2) to *Tesoriera* and *Rivoli*. — From VIA SACCHI (Pl. E, 5): 1. To *Massano* and on to *Giaveno;* 2. To *Villa Stupinigi* and *Vinovo*. — From the PIAZZA NIZZA to *Carignano* (p. 83) and *Carmagnola* (p. 83), and to *Saluzzo* (p. 118). — From the PIAZZA EMMANUELE FILIBERTO (Pl. E, 1): 1. By the Corso Regina Margherita, Corso Maurizio, Via Rossini, Piazza Carlo Emmanuele and Piazza Mad. Cristina to the *Corso del Valentino* (Pl. F, 5); 2. By the Corso Reg. Margherita, Piazza Savoia, Piazza Solferino, Via Oporto, and Via S. Secondo to the *Via Sommeiller*.

**Consuls.** *British*, Via di S. Filippo 20. *American*, Via de' Fiori 19.

**Post Office**, Via d'Angennes 10. **Telegraph Office,** Via d'Angennes 8.

**Booksellers.** *Loescher*, Via di Po 19, with circulating library of English, French, German, and other books; *Casanova*, Via Accademia delle Scienze. — *Fine Arts Warehouse:* Cerruti, Galleria Subalpina (p. 63).

**Military Music** in the Piazza Castello every afternoon; on Sundays 12-2, in summer in the Giardino Reale, in winter in the Piazza Vittorio Emmanuele; in the Piazza d'Armi in summer during the Corso. — The chief promenades are the avenues of the Piazza d'Armi.

**Baths.** Via Provvidenza 40; Bagni di S. Carlo, Via Roma 22; Bagni di S. Giuseppe, Via S. Teresa 21; Bagni Cavour, Via Lagrange 22. Bath $1^1/_4$-$1^1/_2$ fr., with fee of 20 c. — *Swimming Bath* (scuola di nuoto) above the old bridge over the Po (Pl. G, 3; 60 c.).

**Theatres.** *Teatro Regio* (Pl. 52), in the Piazza Castello, for operas and ballets, with seats for 2500, generally open during Lent and the Carnival only (admission 3 fr., reserved seats 6 fr.); *Carignano* (Pl. 49), in the Piazza of that name, *Gerbino*, Via Maria Vittoria, these two for Italian comedies, open the greater part of the year; *D'Angennes* (Pl. 48), Via Borgo Nuovo, *Rossini* (Pl. 53), Via di Po 24, these two for plays in the Piedmontese dialect, etc.

**English Church Service** performed in a chapel at the back of the Tempio Valdese (Pl. 18).

**Principal Attractions**: Armoury (p. 64), Picture Gallery (p. 66) and Museum of Antiquities (p. 65), Museo Civico (p. 71), monuments in the cathedral (p. 68), view from the Capuchin monastery (p. 72).

*Turin* (785 ft.), the Roman *Augusta Taurinorum*, founded by the Taurini, a Ligurian tribe, destroyed by Hannibal B.C. 218, and subsequently re-erected, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1859 to 1865 it was the capital of Italy and residence of the king. Turin, the seat of a university and of a military academy, and the headquarters of the 1st Italian Corps d'Armée, is situated in an extensive plain on the *Po*, which receives the waters of the *Dora Riparia* below the city. The plain of the Po is bounded on the W. by the *Graian* and *Cottian Alps*, and on the E. by a range of hills rising on the right bank, opposite the city (hill of the Capuchins, p. 72; Superga, p. 73). Turin has always been the focus of the national struggles for unity, and by the industry and perseverance of its citizens has recovered from the severe losses consequent on the removal of the court. The population in 1882, including surrounding villages, was 252,900, of the town itself about 220,000 (in 1377, 4,200; in 1631, 36,447; in 1799, 80,752; and in 1848, 130,849).

Turin is conspicuous among the principal cities of Italy for the regularity of its construction. Its plan prescnts rectangular blocks of houses

*(Isole)*, long, broad, straight streets (formerly called *Contrade*, now *Vie*), wide squares, and numerous gardens. Its history explains this. The plan of the old town, with slight variations, is ascertained to be the same as that of the colony founded by the Emperor Augustus. It formed a rectangle of 1370 ft. in length, and 2210 ft. in breadth, and is now intersected by the Via di Dora Grossa, which runs between the Piazza Castello and the Via della Consolata. It had four principal gates, of which the *Porta Palatina*, to the N. (in the Palazzo delle Torri, Pl. 44) still exists. The whole town was comprised within this circumference during the middle ages, until in the 17th cent., under the princes of Savoy, a systematic extension of the city was begun in accordance with the original plan. The fortifications constructed by Francis I. in 1536, and finally the siege of 1706 cleared away most of the old buildings, and gave the town its present appearance. The fortifications were demolished by the French when in possession of the city and environs in 1801, and the citadel had to give place to the railway in 1857.

The spacious Piazza Castello (Pl. E, F, 2), with the Royal Palace, forms the centre of the town. From this point the busiest streets diverge: — the *Via Roma*, the *Via di Dora Grossa* (or *Via Garibaldi*), and the broad and handsome Via di Po, leading to the bridge over the Po, and flanked by arcades *(Portici)*, containing shops, the handsomest of which are near the Piazza Castello (those in the direction of the Po, towards the Piazza Vittorio Emmanuele, being inferior). These arcades present a busy and brilliant scene in the evening, when lighted by gas. The University in the Via di Po, see p. 70. — In the S.E. angle of the Piazza Castello is the new *Galleria dell' Industria Subalpina*, containing cafés, a large birraria, and concert rooms, which deserves a visit, though inferior to the arcade at Milan. The other end of the arcade is in the Piazza Carlo Alberto (p. 65).

The **Palazzo Madama** (Pl. 39; E, 2), the ancient castle, a lofty and cumbrous pile in the centre of the Piazza Castello, is the only mediæval structure of which Turin boasts, and was erected by William of Monferrat, when master of the town in the latter half of the 13th century. It owes its present name to the mother of King Victor Amadeus II., who as Dowager Duchess *('Madama Reale')* occupied the building, and embellished it in 1718 by the addition of a handsome double flight of steps and the façade with marble columns on the W. side, from a design by *Juvara*. The two original towers on the E. side are still standing; two others on the W. side, one of which contains an observatory, are concealed by the façade. Down to 1865 the Palazzo Madama was the seat of the Italian senate, and it now contains several institutions. — In front of the Palace stands a *Monument to the Sardinian Army* (Pl. 24) by *Vinc. Vela*, erected by the Milanese in 1859.

On the N. side of the Piazza Castello is situated the **Palazzo Reale,** or *Royal Palace* (Pl. 43; E, 2), begun in 1660, a plain edifice of brick, sumptuously fitted up in the interior. The palace-yard is separated from the Piazza by a gate, the pillars of which are decorated with two groups in bronze of Castor and Pollux, designed by *Abbondio Sangiorgio* in 1842. To the left in the hall of the

palace, to which the public are admitted, in a niche near the staircase, is the '*Cavallo di Marmo*', an equestrian statue of Duke Victor Amadeus I. (d. 1637); the statue is of bronze, the horse in marble; below the latter are two slaves. The steps have recently been magnificently embellished; among the statues those of Emmanuel Philibert, by *Varni*, and Carlo Alberto, by *Vela*, deserve special notice. The royal apartments are generally accessible in the absence of the king.

The long S.E. wing of the edifice *(Galleria Beaumont)* contains the *Royal Armoury (*Armeria Reale;* Pl. 4; E, 2; entered from the arcade, first door to the right when approached from the palace), opposite and to the N.E. of the Palazzo Madama. It is open to the public on Sundays, 11-3 o'clock, and daily at the same hours by tickets (obtained between 11 and 3 o'clock at the office of the secretary of the Armoury, on the ground-floor). The collection is very choice and in admirable order (custodian $^1/_2$-1 fr.).

In the centre of Room I. are a bronze statuette of Napoleon I., the sword he wore at the battle of Marengo, a quadrant he used when a young officer, two French regimental eagles, and two kettle-drums captured at the battle of Turin in 1706. Numerous models of modern weapons; in a cabinet near the window, Prussian helmets; then Japanese and Indian weapons and armour. A cabinet on the right contains gifts presented to Victor Emmanuel by Italian towns, a sword presented by Rome in 1859, a gilded wreath of laurel by Turin 1860, and a sword in 1865, on the occasion of the Dante Festival; in the centre, the favourite horse of Charles Albert; Piedmontese flags from the wars of 1848-49 over the cabincts. The long Hall contains, on the right, a gigantic suit of armour worn at the Battle of Pavia by an equerry of Francis I. of France; beyond it, in front of the chimney-piece, a choice and very valuable collection of 32 battle-axes, a sword executed by *Benvenuto Cellini (?)*, and some finely ornamented helmets of the 15th and 16th centuries. Under glass, a *Shield by *Benvenuto Cellini* (?), embossed, and inlaid with gilding, representing scenes from the war of Marius against Jugurtha. The finest suits of armour are those of the Brescian family Martinengo, three on the left and one on the right. Adjacent is an ancient rostrum in the form of a boar's head, found in the harbour at Genua. At the end of the hall are the armour of Prince Eugene, the saddle of Emp. Charles V. in red velvet, and the beautiful armour of Duke Emmanuel Philibert. On the right, under glass, we observe the sword of St. Maurice, the sabre of Tippoo Sahib, etc. In the cabinet A are Roman weapons, helmets, and the eagle of a legion. In the cabinet F, at the top, the sword of the Imperial General Johann v. Werth (d. 1652), bearing a German inscription in verse.

On the floor below is the Private Library of Victor Emmanuel (shown daily 9-4), in which geographical, historical, and genealogical works are particularly well represented; many of them are embellished with miniatures of the 15th and 16th centuries. It also contains a valuable collection of drawings by *Leonardo da Vinci* (portrait of himself), *Fra Bartolommeo*, and other masters. — A short staircase ascends hence to the valuable *Collection of Coins*, trinkets, mosaics, carved ivory, etc., which occupies a small room adjoining the Armoury.

The **Palace Garden** (*Giardino Reale;* Pl. E, F, 2), entered from the arcade opposite the Palazzo Madama, is open daily in summer (1st May to 1st Oct.) 11-3, on Sundays and festivals 11-2; military music, see p. 62. Fine view of the Superga. Connected with the Giardino Reale is a well-stocked *Zoological Garden* (open to

the public Mon. and Thurs.; to strangers daily on application at the palace). — The *Cathedral*, which adjoins the palace on the W., see p. 68.

In the Piazza Carignano, near the Piazza Castello, to the S., rises the **Palazzo Carignano** (Pl. 36; F, 3), with its curious brick ornamentation, erected by *Guarini* in 1680. The Sardinian Chamber of Deputies met here from 1848 to 1860, and the Italian Parliament from 1860 to 1865. The handsome façade at the back, towards the Piazza Carlo Alberto, was built in 1871 from the designs of *Bollati* and *Ferri*.

The rooms used by the parliament are now devoted to the Natural History Collections formerly in the Academy (open to the public every week-day 10-4, in winter 1-3). The collection is divided into the *Zoological and Comparative Anatomy Section* and the *Palaeontological, Geological, and Mineralogical Section*. The former contains a fine array of birds and insects, and a collection of the vertebrates of Italy arranged in a separate gallery. The palæontological division contains a fine collection of fossil mollusca from the tertiary formations, and the skeletons of a gigantic armadillo *(Glyptodon Clavipes)* from Rio de la Plata, a *Tetralophodon Avernensis*, a *Megatherium Cuvieri*, and other antediluvian animals.

In the Piazza Carignano, in front of the palace, stands the finely-executed marble statue of the philosopher and patriot *Gioberti* (Pl. 29), by *Albertoni*, erected in 1859.

The Piazza Carlo Alberto (E. side of the Palazzo Carignano) is embellished with a bronze monument of *King Charles Albert* (Pl. 27), designed by *Marochetti*, and cast in London. The pedestal stands on four steps of Scottish granite; at the corners below are four colossal statues of Sardinian soldiers; above them are four allegorical female figures, representing Martyrdom, Freedom, Justice, and Independence. The Piazza Carlo Alberto is connected with the Piazza Castello by the Galleria Subalpina (p. 63).

In the vicinity, at the corner of the Piazza Carignano and the Via dell' Accademia No. 4, is the **Palazzo dell' Accadēmia delle Scienze** (Pl. 3; E, 3), containing a picture-gallery and museums of natural history and antiquities. The building, formerly the Jesuit College, was erected by *Guarini* in 1678. To the right on the Ground-Floor are the Egyptian, Roman, and Greek sculptures; on the First Floor, the smaller antiquities; on the Second Floor (98 steps), the picture-gallery. These collections are open daily 9-4 (the Antiquities in winter 10-4), adm. 1 fr.; on Sun. 11-3, gratis.

**Museum of Antiquities** *(Museo Egizio e di Antichità Greco-Romane)*. — Hall I. contains large Egyptian sphynxes, figures of idols and kings, sarcophagi, reliefs. The finest figures are the colossal statue of Seti II., in red sandstone; the red granite statue of Amenophis II.; a smaller statue of the same monarch in black granite; a small white figure of Amosis; and the black *Statue of Ramses II. (Sesostris), above which is an inscription in honour of the celebrated Parisian Egyptologist Champollion. Hall II.: Egyptian statues and late Greek works found in Egypt; on the right a good torso, on the left four figures placed round a column, bearing the name of Protys the sculptor. Minerva, over life-size. In the centre of the room *Mosaics found at Stampacci in Sardinia, representing Orpheus

with his lyre, and a lion, goat, and ass, probably the animals listening to him. — We now enter the — I. Gallery to the left. Statues of Jupiter, Marsyas and Olympus, Youth (restored as Mercury), Hercules killing the snakes, Cupid asleep, Amazon (in green basalt; freely restored). Inscriptions.

The Small Antiquities are on the *First Floor*, and consist of mummies, papyrus writings, scarabees, trinkets, vases, and porcelain statuettes and terracottas, many of which are Graeco-Roman. In the centre of the second room is the formerly celebrated *Tabula Isiaca*, found in the pontificate of Pope Paul III. (d. 1549) in the Villa Caffarelli at Rome, a tablet of bronze with hieroglyphics and figures partially inlaid with silver. Attempts to decipher the characters elicited the most profound and erudite explanations and conjectures from the savants of three centuries, but it has been recently proved that the tablet is spurious, having been manufactured at Rome in the reign of Hadrian. The celebrated papyrus with fragments of the annals of Manetho (a list of the kings of Egypt down to the 19th dynasty), discovered by Champollion, and the 'Book of the Dead', edited by Lepsius, are also preserved here. — We now turn to the left into a room containing antiquities from Cyprus, at the door of which are two Assyrian reliefs, the heads of a king and a eunuch.

Beyond, on the *left*, is a room devoted to Roman Sculptures: in the middle, heads of poets and philosophers; along the window-wall, busts of emperors; in the corner to the left, colossal head of a goddess, found at Alba in 1839, fine *Head of Venus (bust modern), head of Antinous, etc. On the *right* are the Græco-Etruscan Vases and Terracottas (*Head of Medusa, Mercury and a youth, Olympus from the group already mentioned, graceful dancing nymphs; by the window, early Italian vessels), and the Bronzes, including a tripod and a *Silenus, found near Turin, head of Caligula, and *Minerva, found in the Versa near Stradella in 1829. A few silver reliefs are also exhibited here. — The room in the middle contains terracottas and glass.

The ***Picture Gallery** *(Pinacoteca)*, on the second floor, consists of 15 rooms containing upwards of 500 paintings. This collection, being of recent date, cannot boast of a very distinct character like most of the other Italian galleries; but it affords the traveller an excellent opportunity of becoming better acquainted with the works of *Gaudenzio Ferrari* (1484-1549), in which we can distinctly trace Leonardo's inspiration, coupled with the influence of the Umbrian school (Nos. 49 and 54). The early Piedmontese painter, *Macrino d'Alba* (1460-1510), and his pupil *Deferrari da Chivasso* may also be studied here. *Sodoma (Giovanni Antonio Bazzi*, 1480-1549), who originally belonged to the Lombard school, is well represented by three pictures. *Lorenzo di Credi's* (1459-1537) Madonna, No. 356, of this master's best period, shows that he was influenced by Leonardo. Numerous and important works of the old Netherlandish school, such as: 359. *Petrus Cristus;* 358. *Memling;* 340. Sketch by *Rubens;* 338, 351, 363, 384. by *Van Dyck.* (Catalogue 1 fr. 25 c.).

I. Room. Princes of the House of Savoy and battle-pieces. Beginning on the right: ten of the battles fought by Prince Eugene, by *Hughtenburg;* thirteen portraits of members of the House of Savoy; 28. *Horace Vernet*, King Charles Albert; 29, 31. *Clouet;* 26, 30. *Van Dyck;* 4. *Van Schuppen*, Prince Eugene on horseback.

II. Room: *Defendente Deferrari*, Madonna with SS. George and Barbara and Charles III. of Savoy (ancient frame); *49. *Gaud. Ferrari*, St. Peter and donor; 50. *Sodoma*, Holy Family; 50 bis. *Macrino d'Alba*, Madonna and saints (1498); *Gaudenzio Ferrari*, 52. Madonna and St. Elisa-

beth, 53. God the Father, *54. Descent from the Cross; *55. *Sodoma*, Madonna and saints; *Gaud. Ferrari*, 57. Joachim driven from the Temple, 58. Visitation; unnumbered, *Barnaba da Modena*, Madonna (1370).

III. Room: Unimportant works. — IV. Room: 90. Landscape by *Massimo d'Azeglio.*

V. Room. 93. *Fra Angelico da Fiesole* (?), Madonna; 94, 96. Adoring angels, by the same; 97. *Pietro Pollajuolo*, Tobias and the angel; 98. School of *Sandro Botticelli*, Same subject; 101. *Fr. Francia*, Entombment (retouched); 106. *Bugiardini* (? School of Ghirlandajo), Holy Family; 108. *Garofalo*, The boy Jesus in the Temple; 108 bis. After *Raphael*, Portrait of Pope Julius II. in the Palazzo Pitti at Florence; 114. *Gian Petrino*, SS. Catharine and Peter Martyr; 118. *Girolamo Savoldo*, Holy Family; 121. *Franciabigio*, Annunciation; 122. *Franc. Penni*, Good copy (1518) of Raphael's Entombment in the Palazzo Borghese at Rome; 127 bis. *Clovio*, Entombment, painted on silk; 127, 128. *Bronzino*, Portraits of Eleonora da Toledo and her husband Cosimo I. de' Medici; 129. After *Titian*, an old copy, Pope Paul III.

VI. Room. 132. *Bonifacio*, Holy Family; 137, 138, 142, 143. *Andrea Schiavone*, Mythological scenes; 157. *Paolo Veronese*, The Queen of Sheba before Solomon; 160. *Agostino Carracci*, Landscape; *161. *Caravaggio*, Musician; unnumbered, **Giov. Bellini*, *Bartol. Vivarini*, Madonnas.

VII. Room. 163. *Guido Reni*, John the Baptist; 167. *Jacopo da Ponte*, Cupid at the forge; 174. *Spagnoletto*, St. Jerome; 189 bis. Christ at Emmaus, after *Titian* (original in the Louvre).

VIII. Room. Porcelain-paintings by *Constantin* of Geneva, copied from celebrated originals; *Luca della Robbia*, Adoration of the Infant Saviour.

IX. Room. Fruit and flower-pieces; 220. by *Snyders*, 225. by *Fyt*, 228. by *De Heem.* — Then a corridor with inferior works.

X. Room. 234. *Paolo Veronese*, Mary Magdalene washing the Saviour's feet; 236. *Guido Reni*, Group of Cupids; 237, 238. *Poussin*, Waterfall, Cascades of Tivoli; *239, 242. *Guercino*, S. Francesca, Ecce Homo; 244. *Orazio Gentileschi*, Annunciation; 251. *Strozzi*, Homer.

XI. Room. 257, 258. *Sassoferrato*, Madonnas, the first called 'della Rosa'; 263. *Albani*, Salmacis; 260, 264, 271, 274. *Albani*, The four Elements; 276. *Carlo Dolci*, Madonna; 283, 288. *Bernardo Bellotto*, Views of Turin; 295. *Maratta*, Madonna; 299, 300. *Angelica Kaufmann*, Sibyls.

XII. Room. Netherlands and German school: 306. *Engelbrechtsen*, Passion; 309. Adoration of the Magi in the style of *Hieron. Bosch* (15th cent.); *312, 320. *Rogier van der Weyden*, Madonna and St. Elizabeth, with portrait of the donor; 319. *Bruyn*, Portrait of Calvin (?); 322. *Paul Bril*, Landscape; 325. *Goltz*, Warriors; *338. *Van Dyck*, Children of Charles I. of England; *340. *Rubens*, Sketch of his apotheosis of Henry IV. in the Uffizi; *351. *Van Dyck*, Princess Clara Eugenia of Spain.

XIII. Room, containing the gems of the collection: *356. *Lorenzo di Credi*, Madonna; *357. *Guercino*, Madonna; *358. *Hans Memling*, Seven Sorrows of Mary, the counterpart of the Seven Joys of Mary at Munich, a chronological composition of a kind much in vogue among northern artists; 359. *Petrus Cristus*, Madonna; *361. *Saenredam*, Interior of a church, the figures by *A. van Ostade*; *363. *Van Dyck*, Prince Thomas of Savoy, a fine portrait; 364. *D. Teniers*, Tavern; 366. *Wouwerman*, Cavalry attacking a bridge; 368. *D. Teniers, Younger*, Domestic concert (portraits of the artist and his family); 369. *Sandro Botticelli*, Triumph of Chastity; *373. *Raphael*, Madonna della Tenda (a very fine picture, but the original is at Munich); 374. *S. Botticelli*, Madonna; *375. *Donatello*, Madonna (relief); *376. *Sodoma*, Lucretia killing herself; *377. *Paul Potter* (1649), Cattle grazing; 377 bis. *Jan Livens*, Man asleep; 378. *Jan* or '*Velvet*' *Brueghel*, Landscape with accessories; 379. *Frans van Mieris*, Portrait of himself; 380. *Jan Brueghel*, Quay; *384. *Van Dyck*, Holy Family, by far the finest work of this master in Italy, painted under the influence of Titian; 385. *Honthorst (Gherardo delle Notti)*, Samson overcome by the Philistines; 386. *H. Holbein*, Portrait of Erasmus; 389. *J. Ruysdael*, Landscape; 391. *Gerard Dou*, Girl plucking grapes; 392. *Velazquez*, Philip IV. of Spain; 393. *Rubens* (?), Holy Family; 394. *C. Netscher*, Scissors-grinder.

XIV. Room. 398. *Sallaert*, Procession; 410. *Floris*, Adoration of the

Magi; 417. *School of Rubens*, Soldier and girl; 420. *Wouwerman*, Horse-market; 435. *Gerard Dou*, Portrait; *428. *Teniers, Younger*, Card-players; 441. *B. Fabritius*, Domestic scene; 458. *Schalcken*, Old woman; 434. bis *J. Ruysdael*, Landscape.

XV Room. 478, 483. *Claude Lorrain*, Landscapes; 481. *Bourguignon*, Battle; 494. *P. Mignard*, Louis XIV.

The spacious Piazza S. Carlo (Pl. E, 3; 587 ft. long, and 264 ft. wide), which adjoins the Academy, is embellished with the equestrian ***Statue of Emmanuel Philibert** (Pl. 28), Duke of Savoy (d. 1580), surnamed '*Tête de Fer*', in bronze, designed by *Marochetti* (1838), and placed on a pedestal of granite, with reliefs at the sides. On the W. side the Battle of St. Quentin, gained by the duke under Philip II. of Spain against the French in 1557; on the E. side the Peace of Cateau-Cambrésis (1558), by which the duchy was restored to the House of Savoy. The duke as '*pacem redditurus*' is in the act of sheathing his sword (his armour preserved at the armoury is placed in the same attitude).

The Via Roma leads from the Piazza S. Carlo to (N.) the Piazza Castello (p. 63), and (S.) to the Piazza Carlo Felice (p. 70) and the railway-station. — To the left in the Via dell' Ospedale is the *Exchange* (Pl. 6; F, 3), and adjoining it, a *Museo Industriale Italiano* (Pl. 34; F, 3), with a technological collection. Farther on is the large *Ospedale S. Giovanni Battista* (Pl. 35; F, 3). — The cross-street leads in a N. direction to the Piazza Carlo Emmanuele II. (Pl. F, 3), with a handsome ***Monument to Cavour** (Pl. 26), by *Dupré* of Florence, erected in 1873: grateful Italy presenting the civic crown to Cavour, who holds a scroll in his left hand with the famous words 'libera chiesa in libero stato'; the pedestal is adorned with allegorical figures of Justice, Duty, Policy, and Independence; the reliefs represent the return of the Sardinian troops from the Crimea, and the Paris Congress. For this fine work the sculptor was paid upwards of 30,000 *l.* — In the Via Cavour, at the corner of the Via Lagrange, is the house (Pl. 7) in which Count Cavour was born in 1810 (d. 1861), with a memorial tablet.

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Adjoining the Palazzo Reale (p. 63) on the W. side rises the **Cathedral** of *S. Giovanni Battista* (Pl. 10; E, 2), erected on the site of three ancient churches in 1492-98 by *Meo del Caprino* (of Florence, from Baccio Pintelli's design?) in the Renaissance style, with a marble façade.

The **Interior** consists of a nave and aisles, a transept, and an octagonal dome in the centre. Over the W. Portal is a copy of Leonardo da Vinci's Last Supper (p. 140). Over the second altar on the right are 18 small pictures, blackened with age, by *Deferrari* (not Alb. Dürer). Frescoes on the ceiling modern. The seats of the royal family are on the left of the high-altar.

Behind the high-altar is situated the ***Cappella del Santissimo Sudario** (open during morning mass till 9 o'clock), approached by 37 steps to the right of the high-altar, constructed in the 17th cent. by the Theatine monk *Guarini*. It is a lofty circular chapel of dark brown marble, contrasting strongly with the white monuments, separated from the choir by a glass partition, and covered with a curiously shaped dome. This is the burial-

chapel of the Dukes of Savoy, and was embellished by King Charles Albert in 1842 with statues in white marble and symbolical figures to the memory of the most illustrious members of his family: (r.) *Emmanuel Philibert* (d. 1580), 'restitutor imperii', by Marchesi; Prince *Thomas* (d. 1656), 'qui magno animo italicam libertatem armis adseruit nec prius dimicare destitit quam vivere', by Gaggini; *Charles Emmanuel II.* (d. 1675), by Fraccaroli; *Amadeus VIII.* (d. 1451), by Cacciatori. The chapel also contains the marble monument of the late Queen of Sardinia *Maria Adelaide* (d. 1855), by Revelli. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the *Santissimo Sudario*, or part of the linen cloth in which the body of the Saviour is said to have been wrapped. — The door in the centre leads to the upper corridors of the royal palace, which are used as a public thoroughfare.

From the Piazza S. Giovanni we proceed through the Via della Basilica to the Via Porta Palatina, which leads to the **Palazzo delle Torri** (Pl. 44; E, 2), one of the old Roman gates, with two mediæval towers. It has recently been converted into a *Liceo Musicale*, or conservatorium of music. In the same street, not far from the cathedral, is the church of **Corpus Domini** (Pl. 12; E, 2), erected in 1607 by *Vitozzi*, and deriving its name from a miracle of the Host in 1453. — In the adjacent church of *S. Spirito*, dating from 1610, Rousseau, when an exile from Geneva, at the age of 16, was admitted within the pale of the Roman Catholic Church in 1728, but he again professed Calvinism at Geneva in 1754.

The **Palazzo di Città** (Pl. 37; E, 2), the seat of the municipality, and containing a library, was erected in 1659. The Piazza in front of it is adorned with a monument to *Amadeus VI.* (Pl. 25), surnamed the '*conte verde*', the conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383), a bronze group designed by *Palagi*, and erected in 1853. The marble statues in front of the portico of the Palazzo di Città (town-hall) of (l.) *Prince Eugene* (p. 73; d. 1736) and (r.) *Prince Ferdinand* (d. 1855), Duke of Genoa and brother of Victor Emmanuel, were erected in 1858; that of *King Charles Albert* (d. 1849) in the colonnade to the left was erected in 1859; that of *King Victor Emmanuel* (d. 1878), to the right, in 1860. Opposite these statues are memorial tablets bearing reference to the events of their reigns.

The Via Milano leads hence to the N. to the church of *S. Domenico*, which contains a Madonna and St. Dominic by Guercino. The Via della Corte d'Appello runs W. to the Piazza Savoia (Pl. D, 2), in which rises the *Monumento Siccardi* (Pl. 32), an obelisk 75 ft. in height, erected to commemorate the abolition of ecclesiastical jurisdiction in 1850, and named after *Siccardi*, minister of justice.

The Via della Consolata leads hence to the church of —

**La Consolata** (Pl. 11; D, 2), containing a highly revered Madonna, and formed by the union of three churches; the present structure in the 'baroque' style of the 17th cent., was erected by *Guarini* in 1679, and decorated by *Juvara* in 1714. The chapel to the left below the dome contains the kneeling statues of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of

Victor Emmanuel (both of whom died in 1855), erected in 1861. The passage to the right of the church is hung with votive pictures. — The piazza adjoining the church is adorned with a granite column surmounted with a statue of the Virgin, erected in 1835 to commemorate the cessation of the cholera.

From the Piazza Castello the Via di Dora Grossa, now Via Garibaldi, leads to the Piazza dello Statuto (Pl. C, 2), which is embellished with a huge allegorical *Monument*, commemorating the completion of the Mont Cenis Tunnel; the Genius of Science soars above a chaotic pile of granite rocks, on which lie the stupefied and conquered giants of the mountain. On a tablet are inscribed the names of the engineers, *Sommeiller*, *Gratoni*, and *Grandi*.

From the Via Dora di Grossa we proceed to the S. along the Corso Siccardi to the **Giardino della Citadella** (Pl. D, 2, 3), where statues were erected in 1871 to *Brofferio* (d. 1866), the poet and orator, and in 1873, on the opposite corner, to the jurist *J. B. Cassinis*. — Farther on, in the triangular Piazza Pietro Micca (Pl. D, 3), at the corner of the Via della Cernaja, is a monument in bronze, erected in 1864 in memory of *Pietro Micca*, the brave 'soldato minatore', who at the sacrifice of his own life saved the citadel of Turin, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. Nearly opposite rises the statue of *Count Alex. La Marmora* (d. 1855 in the Crimea).

The Piazza Solferino (Pl. D, E, 3) is embellished with an equestrian statue of *Duke Ferdinand of Genua* (p. 69), by *Balzico*, erected in 1877; the prince is represented as commanding at the battle of Novara.

In front of the imposing *Central Station* (p. 60; Pl. E, 4, 5) extends the Piazza Carlo Felice. The bronze statue of *Massimo d'Azeglio*, the patriot, poet, and painter (d. 1866), by *Balzico*, was cast at Munich, and erected in 1873. This large piazza is adjoined by two smaller ones, the *Piazza Paleocapa* to the W., adorned with the statue of the minister of the same name (Pl. 31), and the *Piazza Lagrange*, with the statue of Count Lagrange, the mathematician (d. 1813 at Paris; Pl. 30).

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In the Via di Po (p. 63) which leads to the S.E. from the Piazza Castello, on the left, is the **University** (Pl. 57; F, 2), with a handsome court in the late-Renaissance style, with two arcades, one above the other. It contains a *Museo Lapidario* of Roman antiquities, chiefly inscriptions. Marble statues have been erected here to *Carlo Emmanuele III.*, and to *Vittorio Amadeo II.* (at the entrance), to *Prof. Riberi* (d. 1861), *Dr. L. Gallo* (d. 1857), and *Prof. Timermans* (d. 1875). On the corridor of the first floor are busts of celebrated professors and a large allegorical group presented by Victor Emmanuel. The *Library* (open to the public daily, 8 a.m. to

6 p.m. in summer, and 9-4 and 7-10 p. m. in winter; closed in Sept.), numbers 200,000 vols. and contains a number of valuable manuscripts from Bobbio and rare editions (Aldi). The University (founded in 1404) has at present a staff of 85 professors, and numbers about 1500 students.

No. 6, to the right in the Via dell' Accademia Albertina, is the **Accademia Albertina delle Belle Arti** (Pl. 1; F, 3; shown on week-days on payment of a fee). It contains a small collection of pictures and numerous good engravings and drawings, among them a cartoon by Leon. da Vinci and 24 fine cartoons by Gaudenzio Ferrari.

The Via Montebello, the next cross-street, leads to the new **Synagogue** (Pl. 47; G, 2), begun by Antonelli in 1863, but afterwards discontinued for lack of funds, and now being finished at the expense of the city, as a memorial of Victor Emmanuel; it is a square building resembling a tower, with a singular façade consisting of several rows of columns, and will when finished be the loftiest in Turin (354 ft.).

In the Via di Gaudenzio Ferrari, No. 1, is situated the **Museo Civico** (Pl. 33; F, 2), containing the civic collections (open gratis on Sun. and Thurs., 11-3; on other days, fee 1 fr.).

Ground Floor. Early sculptures, early mediæval relief of the Madonna, coffin of the poet Vagnone (d. 1499) with reliefs of Orpheus and Perseus, terracottas, wood-carvings of the 16th cent., a copy of the Bucentaur (p. 247). — First Floor. Modern paintings and sculptures. Marble statues of Eve by *Fantacchiotti* and Dante by *Vela*. The realistic tendency of modern Italian art is well illustrated in the death agonies depicted in the Crucifixion of Eulalia by *Franceschi* and the 'Femme de Claude' by *Mosso*. Good water-colours by *Bossoli*, illustrating the events of 1859-61. Statuette by *Balzico*, the 'Plebiscite in Naples'. In the last room are a few old paintings by *Bart. Vivarini*, *Bugiardini*, *Honthorst*, and *Victors*, and a marble bust of Sappho by *Canova*. — Second Floor. Rooms 12-14: Sculptures in wood, tapestry, bronze and iron work. Room 15: Modern wood and ivory carvings; six pieces of sculpture from the tomb of Gaston de Foix (p. 138), by *Bambaja*. R. 16: Miniatures (missal of Cardinal della Rovere, 15th cent.), enamels, majolica. R. 17: Italian ceramic ware. RR. 18, 19: Mementoes of Massimo d'Azeglio. R. 20: Interesting collection of stained glass. RR. 21. 22: Prehistoric and ethnographical collection.

The former *Giardino dei Ripari*, on the site of the old fortifications, is now superseded by new streets and squares in course of construction. The squares in this new quarter are adorned with several monuments, such as that to the Dictator of Venice, *Daniele Manin* (d. 1857), beyond the Ospedale S. Giovanni Battista, representing the Republic Venice, holding in her right hand a palm-branch, and leaning, with her left, on the medallion-portrait of Manin. Also statues of *Cesare Balbo* (d. 1583), the minister and historian, of *Bava*, the Piedmontese general, and, nearer the Piazza Maria Teresa (Pl. G, 3), of *General Gugl. Pepe* (d. 1853), the brave defender of Venice in 1849.

An avenue leads from the Piazza Vittorio Emmanuele, along the bank of the river, to the chain-bridge (Pl. G, 4), constructed in 1840. In the Via S. Lazzaro, diverging to the right, is situated the

church of **S. Massimo** (Pl. 15; F, G, 4), built in 1849-54 in the style of a Roman temple, surmounted by a dome. The façade is adorned with statues of the Four Evangelists. Good modern frescoes in the interior, and several statues by Albertoni.

In the Corso del Re, which leads from the iron bridge to the Piazza Carlo Felice, on the left, is the handsome *Protestant Church* (*Tempio Valdese*; Pl. 18, F 4; see p. 73), completed in 1854, the first erected at Turin since the establishment of religious toleration in 1848.

A favourite promenade, especially in the evening, is the ***Nuovo Giardino Pubblico** (Pl. G, 4, 5), above the iron bridge on the left bank of the Po (Café). It comprises the *Botanical Garden*, and extends beyond the royal château *Il Valentino*, a turreted building of the 17th cent., now occupied by the *Polytechnic School*. In the adjacent Corso Massimo d'Azeglio is the *Tiro Nazionale*, a well equipped rifle-range.

Opposite the spacious Piazza Vittorio Emmanuele (see p. 63; Pl. G, 3) the Po, here 175 yds. wide and 10 ft. deep, is crossed by a *Bridge* of five arches, constructed of granite in 1810. (Above the bridge are the swimming-baths, p. 62.) Beyond the bridge, on the right bank of the river is a flight of 32 steps ascending to the spacious dome-church of **Gran Madre di Dio** (Pl. 14; H, 3), erected in 1818 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. The groups sculptured in stone on the flight of steps are emblematical of Faith and Charity. The lofty columns of the portico are monoliths of granite. — A few hundred yards farther is the *Villa della Regina*, now a school for the daughters of officers who have fallen in battle. To the right a new road leads to the **Trattoria S. Margherita*, commanding a fine view of the Alps.

Following the Via di Moncalieri to the right, we reach the wooded hill on which rises the **Capuchin Monastery**, *Il Monte* (Pl. H, 3, 4), 1/4 hr.'s walk from the bridge. Two paths ascend the hill, the wider of which, to the left, is preferable, being shady and unpaved. At the top is a station of the Italian Alpine Club (open when the flag is flying; adm. 25 c.), which commands a fine *Survey of the river, city, plain, and the chain of the Alps in the background, above which (right) the snowy summit of Monte Rosa (15,217 ft.) is prominent, then the Grand-Paradis (13,780 ft.), and Monte Levanna (11,942 ft.); farther W. the valley of Susa (p. 26), S. Michele della Chiusa (p. 26), rising conspicuously on a hill (1042 ft.), above it the Roche-Melon (11,660 ft.) to the right of Mont Cenis, and farther S.W. Monte Viso (12,670 ft.). Morning light is most favourable for the view. The club-house contains several interesting maps. This hill of the Capuchins has always been a point of great importance in the military history of Turin, and was fortified down to 1802.

The **Cemetery** (*Campo Santo*, open 12-4 o'cl. in winter in fine weather; in March and April 1-5; in summer 3-8; in Sept. and Oct. 2-4 only; single cab fare), 1½ M. N.E. of Turin, and reached from the Ponte delle Benne by a shady avenue (the road to Chivasso, see p. 77), deserves a visit. The front part is enclosed by a wall with arches, while the more interesting portion beyond is surrounded by arcades covered with small domes. To the left by the wall in the first section is the tomb of *Silvio Pellico* (d. 1854); in the other section we observe the names of many celebrated modern Italians, such as *d'Azeglio*, *Bava*, *Brofferio*, *Gioberti*, *Pepe*, and *Pinelli*. A separate space on the N. side is reserved for the interment of non-Romanists.

The ***Superga**, or *Soperga* (2555 ft.), the royal burial-church, a handsome edifice with a colonnade in front, and surmounted by a dome, conspicuously situated on a hill to the E. of Turin, is well worthy of a visit, and commands a splendid view (comp. the Map, p. 61). The building was begun in 1718, from designs by *Juvara*, and was completed in 1731 (closed 12-2). Adjacent are a seminary for priests and a trattoria. — It was near the Superga that the famous battle of Turin between the Italians and French was fought, 7th Sept. 1706, in which the latter were signally defeated, and by which the House of Savoy regained the Duchy, which was created a kingdom in the Peace of Utrecht, 1713. It is said that Prince Eugene reconnoitred the hostile camp from this height before the commencement of the battle, and that, observing symptoms of irresolution in their movements, he observed to Duke Amadeus II. '*Il me semble, que ces gens-là sont à demi battus*'. The latter, it is said, on this occasion vowed to erect a church here in honour of the Virgin, in case of his success in the battle. An annual thanksgiving still takes place in the church on 8th Sept.

Pedestrians require three good hours to reach the Superga. The pleasantest way is to take the tramway as far as the *Madonna del Pilone*, about ¾ M. below Turin, where donkeys (*somarelli*, 2-3 fr.) may be engaged for the ascent of the hill. Two-horse carriage from Turin and back, 25 fr. (not recommended, as the road is very rough at places).

Excursion from Turin to the Valleys of the Waldenses (*Vallées Vaudoises*), extending along the French frontier, about 30 M. to the S.W. The well-known and interesting Protestant communities (about 25,000 souls) who have occupied these valleys for 600 years, have steadily adhered to the faith for which they were formerly so cruelly persecuted. Their language is French. Railway from Turin to **Pignerol**, Ital. *Pinerolo* (with a monument to *Gen. Brignone* by Tabacchi), in 1½ hr. (fares 3 fr. 45, 2 fr. 60, 1 fr. 75 c.); omnibus thence once daily in 1 hr. (fare 1 fr.; one-horse carr. there and back 7½ fr.) to **La Tour**, Ital. *Torre Pellice*, formerly *Torre Luserna (L'Ours; Lion d'Or)*, the chief of these communities, which possesses excellent schools. — From Pignerol a road ascends the valley of the *Clusone* by *Perosa* and *Fenestrelle*, a strongly fortified place, to the *Mont Genèvre* and the French fortress of *Briançon* in the lofty valley of the *Durance*. At *Cesanne* this road unites with that from Susa.

## 10. From Turin to Aosta.

81 M. Railway to Ivrea (39 M.) in 2¼-2¾ hrs. (fares 7 fr. 5, 4 fr. 95, 3 fr. 45 c.). Diligence thence to Aosta (42 M.) in 9 hrs.

From Turin to (18 M.) *Chivasso*, see p. 77. Between the depressions of the lower mountains the snowy summits of the Grand-Paradis are conspicuous; farther to the E., Monte Rosa is visible.

At Chivasso carriages are changed. — 22 M. *Montanāro*, 27 M. *Calūso*, and 27 M. *Strambīno*, villages of some importance.

39 M. **Ivrēa** (768 ft.; *Europa*, in the Dora promenade; *Universo*, well spoken of), a town with 7600 inhab., is picturesquely situated on the *Dora Baltea* (French *Doire*), on the slope of a hill crowned by an extensive and well-preserved ancient *Castle*, with three lofty towers of brick, now a prison. Adjacent is the modern *Cathedral*, the interior of which was restored in 1855. An ancient sarcophagus adorns the adjoining Piazza. A monument was erected here in 1880 to the general and minister *Ettore Perrone*, who fell at Novara in 1848. Ivrea was the ancient *Eporedia*, which was colonised by the Romans, B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Pleasant walk to the *Madonna del Monte* (pilgrimage-church) and the lake of *S. Giuseppe* with a ruined monastery (1 hr.).

Ivrea may be regarded as one of the S. gateways to the Alps. The luxuriantly fertile valley, here $1^1/_2$ M. in breadth, is flanked with mountains of considerable height. The Road skirts the *Dora Baltea* the whole way to Aosta. On a height to the right stands the well-preserved, pinnacled castle of *Montalto* (a waterfall near it); several other ruins crown the hills farther on. The vines which clothe the slopes are carefully cultivated. The road leads through the villages of *Settimo-Vittone* and *Carema*. At —

11 M. (from Ivrea) **Pont St. Martin** *(Rosa Rossa)* the road crosses the *Lys* torrent, which descends from Monte Rosa. The bold and slender bridge which crosses the brook higher up is a Roman structure. This and the ruined castle here are most picturesque features in the landscape. Several forges are situated on the bank of the Dora.

Beyond *Donnaz* the road ascends rapidly through a profound defile. On the left flows the river, on the right rises a precipitous rock. The pass is terminated by the picturesque ***Fort Bard** (1019 ft.), which stands on a huge mass of rock in a most commanding position. The fort was taken in 1052 by Duke Amadeus of Savoy after a long and determined siege, and in May, 1800, before the battle of Marengo, it was most gallantly defended by 400 Austrians, who kept the whole French army in check for a week.

The new road, hewn in the solid rock, no longer leads by the village of *Bard*, but follows the course of the Dora, below the fort. On the left opens the *Val di Camporciero*, or *Champorcher*.

19 M. **Verrex** (1279 ft.; *Ecu de France*, or *Poste*; **Couronne*) lies at the entrance of the (r.) *Val de Challant*.

The valleys of Aosta and Susa (p. 26) were alternately occupied by the Franks and the Lombards, and belonged for a considerable period to the Franconian Empire, in consequence of which the French language still predominates in these Italian districts. Bard is the point of transition from Italian to French, while at Verrex the latter is spoken almost exclusively.

Above Verrex the valley expands. The ruined castle of *St. Ger-*

*main*, loftily situated, soon comes into view. The road ascends through the long and steep **Defile of Montjovet*. The rock-hewn passage may have been originally constructed by the Romans, though the inscription asserts the contrary. The *Doire* forms a succession of waterfalls in its rugged channel far below. The small village of *Montjovet*, on the roofs of which the traveller looks down from the road, appears to cling precariously to the rocks. The castle of St. Germain is again visible from several different points of view.

As soon as the region of the valley in which Aosta is situated is entered, a grand and picturesque landscape, enhanced by the richest vegetation, is disclosed. The *Pont des Salassins* (see below), a bridge crossing a profound ravine, commands a magnificent view. On the left rises the castle of *Usselle*.

Near *St. Vincent* (Lion d'Or; Ecu de France) is a mineral spring and bath-establishment. Then (1½ M. farther) —

27½ M. **Châtillon** (1738 ft.; *Hôtel de Londres; Lion d'Or*, poor), the capital of this district, possessing a number of forges and handsome houses. To the N. opens the *Val Tournanche*, through which a bridle-path leads to the Theodule Pass (10,899 ft.) and Zermatt (see *Baedeker's Switzerland*).

The road is shaded by walnut and chestnut-trees and trellised vines. The wine of *Chambave*, about 3 M. from Châtillon, is one of the best in Piedmont. A slight eminence here commands an imposing retrospect; to the E. rise several of the snowy summits of Monte Rosa, on the right the Castor and Pollux (the 'Zwillinge'), on the left the bold peak of the Matterhorn and the Theodule Pass (see above). The background towards the W. is formed by the triple-peaked Ruitor.

To the left, at the entrance of the valley of Chambave, stands the picturesque castle of *Fenis*. The poor village of *Nus*, with fragments of an old castle, lies midway between Châtillon and Aosta.

A footpath leads from *Villefranche* to the castle of *Quart* on the hill above (now a hospital) and descends on the other side. Beautiful view from the summit.

42 M. **Aosta** (1912 ft.; **Hôtel du Montblanc*, at the upper end of the town, on the road to Courmayeur; *Couronne*, in the market-place), the *Augusta Praetoria Salassorum* of the Romans, now the capital (5600 inhab.) of the Italian province of that name, lies at the confluence of the *Buttier* and the *Doire*, or *Dora Baltea*. The valley was anciently inhabited by the Salassi, a Celtic race, who commanded the passage of the Great and the Little St. Bernard, the two most important routes from Italy to Gaul. They frequently harassed the Romans in various ways, and on one occasion plundered the coffers of Cæsar himself. After protracted struggles the tribe was finally extirpated by Augustus, who is said to have captured the whole of the survivors, 36,000 in number, and to have sold them as slaves at Eporedia. He then founded Aosta to

protect the high-roads, named it after himself, and garrisoned it with 3000 soldiers of the Prætorian cohorts.

The antiquities which still remain testify to its ancient importance. The *Town Walls*, flanked with strong towers, and forming a rectangle 790 yds. long by 620 yds. wide, are preserved in their entire extent, and on the S.W. side the ancient facing and cornice of hewn stone are still *in situ*. The walls of the old *Theatre* and the arcades of the *Amphitheatre* are visible above the houses in the houses in the market-place.

The principal street leads to the E., through the ancient *Porta Prætoria, to the (1/4 M.) handsome *Triumphal Arch, adorned with ten Corinthian pilasters. It then crosses the Buttier, which has deserted its ancient channel, and reaches the beautiful *Arch* of the old Roman bridge, now half-buried in the earth. — In the suburb lies the church of *St. Ours*, the choir of which contains the tomb of Bishop Gallus (d. 546) and finely carved stalls of the 15th century. The old crypt is supported by Roman columns. The adjacent cloisters contain early-Romanesque columns (12th cent.), with interesting capitals. Near the church rises a *Tower*, constructed of Roman hewn stones in the 12th cent., opposite which are a sarcophagus and two ancient columns at the entrance of a chapel. In the same square is the *Priory of St. Ours*, a handsome building of the 15th cent., with terracotta ornamentation and an octagonal tower. The interior contains some interesting wood-carvings and frescoes.

The Cathedral dates in its present shape from the 14th century. Above the portal is a painted terracotta relief, and in the choir are two mosaics of the 10th cent. and some early-Renaissance stalls. The cathedral treasury contains two shrines of the 13th and 15th cent., a cameo of a Roman empress in a setting of the 13th cent., and a diptychon of the Consul Probus (406) with a portrait of the Emp. Honorius.

At the S. gate rises the tower of *Bramafam* (12th cent.), in which Count Challant is said to have starved his wife to death out of jealousy. By the W. wall is the *Tour du Lépreux*, rendered celebrated by Xavier le Maistre's novel, in which a leper named Guasco (d. 1803) and his sister Angelica (d. 1791) dragged out their miserable existence.

The *Becca di Nona (10,354 ft.), which rises to the S. of Aosta, commands a superb view of the Alps. Good bridle-path to the summit. Two-thirds of the way up is the Alp *Comboè* (simple fare); on the top is a new refuge hut.

From Aosta over the *Great St. Bernard* to *Martigny* (p. 27), and from Aosta to *Courmayeur* and round Mont Blanc to *Chamonix*, and excursions to the *Graian Alps*, see *Baedeker's Switzerland.*

## 11. From Turin to Milan by Novara.

93½ M. Railway in 3½-5½ hrs. (fares 17 fr., 11 fr. 90, 8 fr. 55 c.; express 18 fr. 70, 13 fr. 10 c.). — The seats on the left afford occasional glimpses of the Alps. — Stations at Turin, see p. 60.

The *Dora Riparia* is crossed, then the *Stura* between stations (5 M.) *Succursale di Torino* and (10½ M.) *Settimo* (whence a tramway runs towards the N. to *Rivarolo*), and beyond it the *Malon* and *Orco*, all tributaries of the *Po*. — 15 M. *Brandizzo*.

18 M. **Chivasso** *(Moro)* lies near the influx of the Orco into the Po. Branch-line hence to *Ivrea*, see p. 73. Beyond (22½ M.) *Torrazza di Verolan* the *Dora Baltea* (p. 74), a torrent descending from Mont Blanc, is crossed. Stations *Saluggia*, *Livorno*, *Bianzè*, and *Tronzano*.

37 M. *Santhià* possesses a church, restored with taste in 1862, and containing a picture by Gaud. Ferrari in ten sections.

Branch-Line to Biella, 18½ M., in 1 hr., by *Salussola*, *Vergnasco*, *Sandigliano*, and *Candelo*. — **Biella** *(Albergo della Testa Grigia; Albergo Centrale)*, an industrial town and seat of a bishop, possesses streets with arcades and a fine cathedral in a spacious Piazza, where the episcopal palace and seminary are also situated. The palaces of the old town, rising picturesquely on the hill, are now tenanted by the lower classes. Celebrated pilgrimage-church of the *Madonna d'Oropa*, 8 M. farther up the valley (omnibus thither). On the way to it two finely situated hydropathic establishments are passed.

The train skirts the high-road. — 40½ M. *S. Germano*.

49½ M. **Vercelli** *(Tre Re; Leone d'Oro)*, an episcopal residence with 20,200 inhabitants. From the station we see the imposing church of *S. Andrea*, founded in 1219, with a dome and W. towers like those of the churches of N. Europe; the interior is early-Gothic. The church of *S. Cristoforo* contains pictures by G. Ferrari and B. Lanini, by the former a *Madonna and donors in an orchard. *S. Caterina* also contains a work of Ferrari. The cathedral-library contains several rare and ancient MSS. A statue of *Cavour* was erected in the market-place in 1864. To the S. of Vercelli lie the *Raudine Fields*, where the younger Marius defeated the Cimbri in B.C. 101. — Tramway from Vercelli to Casale and Varallo.

Branch-Line to Alessandria, 35 M., in 2¼ hrs. (fares 6 fr. 35, 4 fr. 45, 3 fr. 20 c.). Stations *Asigliano*, *Pertengo*, *Balzola*, beyond which the *Po* is crossed. — 14½ M. **Casale** *(Albergo dell' Angelo, Leone d'Oro)*, the ancient capital of the Duchy of Monferrato, which afterwards belonged to the Gonzagas. The interesting Romanesque *Cathedral* contains several good paintings (by G. Ferrari and others), and sculptures by Lombard masters. The church of *S. Domenico*, in the Renaissance style, the *Palazzo di Città*, with its handsome colonnade, and other palaces are also worthy of inspection. The Ghibelline prince William of Montferrat is mentioned by Dante in his Purgatory (VII. 134). Casale is the junction of the Asti and Mortara line (see p. 81). — The following stations are *Borgo S. Martino*, *Giarole*, *Valenza* (see p. 80), *Valmadonna*, and *Alessandria* (see p. 82).

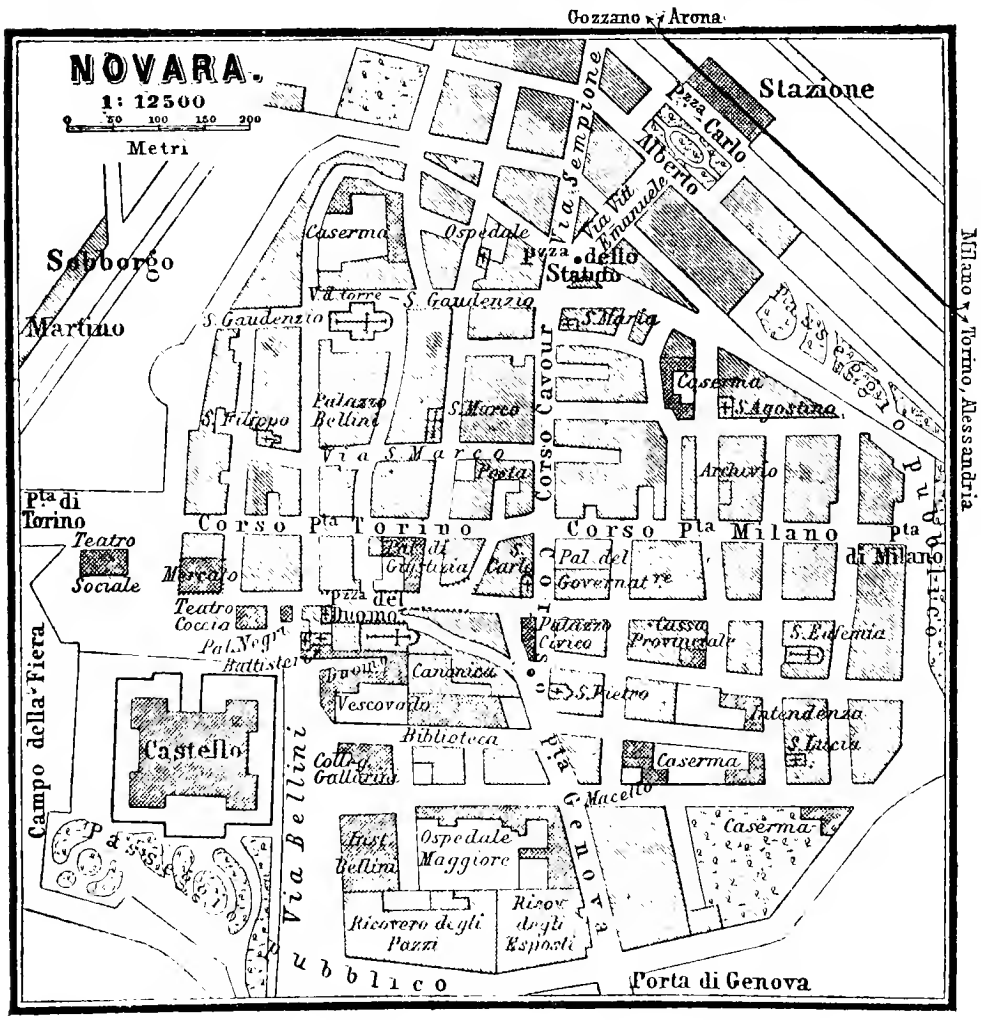
The train crosses the *Sesia* (p. 175); to the left rise the Alps, among which the magnificent Monte Rosa group is most conspicuous. 52½ M. *Borgo Vercelli*; 57 M. *Ponzana*.

63 M. **Novara** *(*Rail. Restaurant; Albergo d'Italia*, well spoken

of; *Tre Re; Roma; Hôtel de la Ville)*, an episcopal residence and formerly a fortress, with 15,000 inhab., was the scene of a victory gained by the Austrians under Radetzky over the Piedmontese in 1849, in consequence of which Charles Albert abdicated (p. 60). A walk through the town is interesting.

From the station we proceed in a straight direction along the Via Vittorio Emmanuele, passing a *Monument of Cavour*, by Dini, and then turn to the right to the church of S. Gaudenzio, erected by Pellegrini about 1570, the stately tower of which rises conspicuously over the town. The church is built without aisles, in imitation of S. Fedele at Milan, and contains several good pictures by *Gaudenzio Ferrari* (2nd chapel on the left). The tower, ascended by 300 steps, commands a very extensive prospect, most picturesque in the direction of the Alps.

The Cathedral, a Renaissance structure with nave and aisles upon an old Roman foundation, connected with the Baptistery by



an atrium or entrance-court, is a picturesque pile. — In front of the theatre is a marble statue of *Charles Emmanuel III.*, by Marchesi. — The *Mercato*, or Corn Exchange, near the Porta Torino, is a handsome building, surrounded with colonnades. — In the Corso di Porta Genova, near the Palazzo Civico, is a monument to *Charles Albert*.

The celebrated philosopher *Petrus Lombardus* (d. 1164 as Bishop of Paris), surnamed the 'Magister Sententiarum' and a pupil of Abelard, was born near Novara about 1120.

Branch-Line to Gozzano, 22½ M., in 1¼ hr. (fares 4 fr. 10, 2 fr. 85 c., 2 fr. 5 c.). Stations *Caltignaga*, *Momo*, *Borgomanĕro* (a thriving town), *Gozzano* (near it *Bolzano*, an episcopal château with a church and seminary); omnibus hence to *Buccione* on Lake Orta (see p. 174).

A tramway-line leads from Novara to *Galliate*, whence it is to be prolonged towards the N.E.

At Novara the Turin and Milan line is crossed by that from Arona to Genoa (R. 12). Frequent changes of carriage.

69 M. *Trecate*. Near *S. Martino* the line crosses the Ticino by a broad and handsome stone bridge of eleven arches, which the Austrians partially destroyed before the battle of Magenta.

Farther on, the *Naviglio Grande*, a canal connecting Milan with the Ticino and the Lago Maggiore, is crossed (comp. p. 129). On the right, before (77 M.) *Magenta* (tramway to Milan, see p. 128) is reached, stands a monument erected to Napoleon III. in 1862, to commemorate the victory gained by the French and Sardinians over the Austrians on 4th June, 1859, in consequence of which the latter were compelled to evacuate the whole of Lombardy. A number of mounds with crosses in a low-lying field opposite the station mark the graves of those who fell in the struggle. A small chapel has been erected on an eminence in the burial-ground, and adjoining it a charnel-house.

The line intersects numerous fields of rice, which are kept under water during two months in the year. Stations *Vittuone* and *Rhò* (p. 165), where the line unites with that from Arona.

93½ M. *Milan* (see p. 127).

## 12. From Arona to Genoa.

111 M. Railway in 6½-11 hrs. (fares 20 fr. 20, 14 fr. 15, 10 fr. 15 c.; express fares 21 fr. 55, 15 fr. 10 c.). At the Mortara station this line is joined by another coming from Milan, on which the through-trains from Milan to Genoa run: From Milan to Genoa, 104½ M., in 5-7½ hrs. (fares 17 fr. 30, 12 fr. 10, 8 fr. 70 c.; express 19 fr. 5, 13 fr. 35 c.). (Railway by Voghera, see R. 28.)

*Arona*, see p. 167. 6 M. *Borgo-Ticino;* 8 M. *Varallo-Pombia;* 13 M. *Oleggio* (to the right a fine glimpse of the Monte Rosa chain). The line traverses a flat district. — 15½ M. *Bellinzago*.

23 M. **Novara** (p. 77), where the Arona-Genoa line intersects that from Milan to Turin (R. 11; from Novara to *Turin*, 2¼-4 hrs.).

31 M. *Vespolate;* 33½ M. *Borgo-Lavezzaro*. — 39 M. **Mortara,** a town with 7800 inhabitants. The church of *S. Lorenzo* contains

several pictures by Crespi, Lanino, Procaccini, and Gaud. Ferrari (Madonna with SS. Rochus and Sebastian). — To the right and left are numerous fields of rice, which are laid under water during two months in the year, intercepted here and there by maize fields and mulberry trees.

At Mortara a direct line to Milan diverges. From Milan to Mortara, 32½ M., in 1¼-1¾ hr. (fares 6 fr., 4 fr. 20, 3 fr. 5 c.; express 6 fr. 60, 4 fr. 45 c.). Stations *Corsico*, *Gaggiano*, and *Abbiategrasso*. Crossing the Ticino, the train reaches **Vigevano** *(Albergo Reale)*, with 14,100 inhab., a town of some importance in the silk-trade, and possessing a spacious market-place surrounded by arcades. Then (32½ M.) *Mortara*, see above.

41 M. *Olevano;* 45½ M. *Valle;* 47 M. *Sartirana;* 51 M. *Torre-Beretti* (railway to Pavia, see p. 179).

To the left the long chain of the *Apennines* forms a blue line in the distance. The line crosses the *Po* by means of a bridge of twenty-one arches.

53½ M. **Valenza,** a town with 6600 inhab., formerly fortified, containing a cathedral of the 16th cent. (route to Pavia, see p. 179; to Vercelli, see p. 77). — The train next passes through a tunnel 1⅓ M. in length. — 57½ M. *Val Madonna;* several picturesquely situated small towns lie on the chain of hills to the right. The *Tanăro* is then crossed.

63½ M. *Alessandria;* thence to Genoa, see pp. 82, 83.

## 13. From Turin to Piacenza by Alessandria.

117 M. Railway in 4-8 hrs. (fares 21 fr. 30, 14 fr. 90, 10 fr. 60 c.; express 23 fr. 45, 16 fr. 35 c.).

From Turin to *Alessandria*, 57 M., see R. 14. Beyond Alessandria the train traverses the *Battle-field of Marengo* (p. 82). 62 M. *Spinetta*, a little to the N.W. of Marengo. — 65 M. *S. Giuliano*. The train then crosses the *Scrivia*, and reaches (70 M.) the small town of **Tortona** *(Croce Bianca)*, the ancient *Dertona*, with a *Cathedral* erected by Philip II. in 1584, containing a remarkably fine ancient sarcophagus.

Branch-Line to Novi (p. 82), 11½ M., by stat. *Pozzuolo*, in 25-40 min. (2 fr. 15, 1 fr. 55, 1 fr. 10 c.; express 2 fr. 40, 1 fr. 75 c.).

The train traverses a fertile district, and near stat. *Pontecurone* crosses the impetuous *Curone*. — 81 M. **Voghēra** *(Italia; Albergo del Popolo)*, a town with 10,900 inhab. (perhaps the ancient *Iria*), on the left bank of the *Staffora*, was once fortified by Giov. Galeazzo Visconti. The old church of *S. Lorenzo*, founded in the 11th cent., was remodelled in 1600. — From Voghera to Milan viâ Pavia, see R. 28.

On the high-road from Voghera to the next station *Casteggio*, to the S. of the railway, is situated *Montebello*, where the well-known battle of 9th June, 1800 (five days before the battle of Marengo), took place, and on 20th May, 1859, the first serious encounter between the Austrians and the united French and Sardinian armies. *Casteggio*, a village on the *Coppa*, is believed to

be identical with the *Clastidium* so frequently mentioned in the annals of the wars of the Romans against the Gauls.

The train skirts the base of the N. spurs of the *Apennines*. Stations *S. Giuletta*, *Broni*, *Stradella*. At (98½ M.) *Arena-Po* it enters the plain of the Po. — 103 M. *Castel S. Giovanni* is situated in the ex-Duchy of Parma. The last stations are *Sarmato*, *Rottofreno*, and *S. Niccolò*. The last, in the plain of the *Trebia*, is memorable for the victory gained by Hannibal, B. C. 218, over the Romans, whom he had shortly before defeated near Somma.

117 M. *Piacenza*, see p. 285.

## 14. From Turin to Genoa.

### a. Viâ Alessandria.

103 M. Railway in 4¼-7 hrs. (fares 18 fr. 80, 13 fr. 50, 9 fr. 40 c.; express 20 fr. 70, 14 fr. 50 c.).

The line, the construction of which was zealously promoted by Count Cavour in order to bring Genoa into closer relations with Turin (opened in 1853), at first proceeds towards the S., at some distance from the left bank of the *Po*. Near (5 M.) *Moncalieri*, where the line turns to the E., the river is crossed by a bridge of seven arches. On a height above Moncalieri, which is picturesquely situated on the hill-side, rises the handsome royal château, where Victor Emmanuel I. died in 1823. A final retrospect is now obtained of the hills of Turin, and, to the left, of the principal snowy summits of the Alps. At (8 M.) **Trofarello** branch-lines diverge to *Savona* (p. 102) and *Cuneo* (p. 118), and to *Chieri*. Stations *Cambiano*, *Pessione*, *Villanova*, *Villafranca*, *Baldichieri*, *S. Damiano*. The line then crosses the *Borbone*, and reaches the valley of the *Tanaro*, on the left bank of which it runs to Alessandria.

35½ M. **Asti** *(Leone d'Oro; Albergo Reale)*, the ancient *Asta*, with 17,300 inhab., and numerous towers, the birthplace of the dramatist *Alfieri* (d. 1803), is famous for its sparkling wine and its horticulture. The left aisle of the Gothic *Cathedral*, erected in 1348, contains (in the 2nd chapel) a Madonna with four saints by a master of the school of Vercelli, and (in the 3rd chapel) a Sposalizio, probably by the same. — The adjacent church of *S. Giovanni* (the sacristan of the cathedral keeps the key) is built above an ancient Christian basilica, part of which has again been rendered accessible, and is borne by monolithic columns with capitals bearing Christian symbols (6th cent.). The Piazza is adorned with a *Statue of Alfieri*, by Vini, erected in 1862. Near Porta Alessandria is the small Baptistery of *S. Pietro* (11th cent.), an octagonal structure, borne by short columns with square capitals, and surrounded by a low, polygonal gallery. On the right and left, at some distance from the town, rise vine-clad hills which yield the excellent wine of Asti.

From Asti to Mortara (Milan), 46 M., in 2¾-3½ hrs. — Stations unimportant: (29 M.) *Casale*, see p. 77; *Mortara*, see p. 79. — From Asti to Castagnole (p. 84), 13 M., in 1 hr.

Next stations *Annone*, *Cerro*, *Felizzano*, *Solero*. The country is flat and fertile. Before Alessandria is reached, the line to Arona (p. 167) diverges to the N. The train now crosses the Tanaro by a bridge of 15 arches, skirts the fortifications, and reaches —

56½ M. **Alessandria** *(Hôtel de l'Univers; Europa; Italia; *Railway Restaurant)*, a town with 29,000 inhab., situated on the *Tanaro* in a marshy district, and only remarkable as a fortified place. It was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, and named after Pope Alexander III., with the addition of *della paglia*, i.e. of straw, perhaps because the first houses were thatched with straw. — Alessandria being a junction of several lines, carriages are generally changed here.

Railway to Vercelli by Valenza, p. 77; to Novara and Arona, pp. 79, 80; to Milan by Mortara and Vigevano, see p. 80; to Pavia by Valenza, see p. 179; to Piacenza, Parma, Bologna, etc., see RR. 13 and 42; to Cavallermaggiore, see p. 83. — Tramway from Alessandria to *Varallo* and to *Sale* (viâ *Marengo*).

From Alessandria to Savona (viâ Acqui), 65 M., in 4½ hrs. (fares 11 fr. 95, 8 fr. 40 c., 6 fr.). — As far as *Cantalupo* the line is the same as to Brà and Cavallermaggiore (see p. 83). — 21 M. **Acqui** *(Moro; Italia)*, the *Aquae Statielae* of the Romans, an episcopal town on the *Bormida* with 7000 inhab., is well known for its mineral waters, which resemble those of Aix-la-Chapelle. The *Cathedral*, with its double aisles, dates from the 12th century. Near Acqui the Austrians and Piedmontese were defeated by the French in 1794. Good wine is produced in the vicinity. — The line ascends the valley of the Bormida, passing through ten tunnels. Stations *Terzo*, *Bistagno*, *Ponti*, *Montechiaro*, *Spigno* (with silk and wool factories), *Merana*, *Piana*, *Dego*, *Rocchetta*, and *Cairo*. — 52 M. *S. Giuseppe di Cairo*, see p. 84. — 65 M. *Savona*, see p. 102.

The line crosses the *Bormida*, which a short distance below Alessandria falls into the Tanaro. About 1¼ M. to the E. of the bridge, in the broad plain between the Bormida and the *Scrivia*, is situated the small village of *Marengo*, near which, on 14th June, 1800, was fought a battle which influenced the destinies of the whole of Europe. The French were commanded by Napoleon, the Austrians by Melas. The battle lasted 12 hrs., and the French lost Desaix, one of their best generals. — 63 M. *Frugarōlo*.

70 M. **Novi** (**La Sirena*), situated on the hills to the right, commanded by a lofty square tower, was the scene of the victory gained by the Austrians and Russians under Suvòrov over the French on 15th Aug., 1799. Branch-line to Pavia and Milan viâ Tortona and Voghera, see p. 80, and R. 28; to Piacenza, see R. 13. — At (75 M.) *Serravalle* the train enters a mountainous district. — 79 M. *Arquata*, with a ruined castle on the height. Between this point and Genoa there are eleven tunnels. The train threads its way through profound rocky ravines *(la Bocchetta)*, traversing lofty embankments, and several times crossing the mountain-brook *(Scrivia)*. The scenery is imposing and beautiful. — 83 M. *Isola del Cantone;* on the height to the right the ruins of an old castle.

89½ M. *Busalla* (1192 ft.), the culminating point of the line, is the watershed between the Adriatic and the Tyrrhenian Sea.

The last long tunnel, the *Galleria dei Giovi*, is upwards of 2 M. in length, and descends towards the S. Then several short cuttings. The landscape becomes more smiling; the hills, planted with vines and corn, are sprinkled with the villas of the Genoese.

To the right, on the loftiest summit of the mountain near (95½ M.) *Pontedecimo* (282 ft.), rises the white church of the *Madonna della Guardia*. 98 M. *Bolzaneto*, and (100 M.) *Rivarolo*. The railway now crosses the *Polcevēra*, the stony channel of which is occasionally filled with an impetuous torrent, by a handsome new bridge with 9 arches. On the summits of the heights to the left are towers belonging to the fortifications of Genoa. The last stat. (101¼ M.) *S. Piēr d'Arēna* is a suburb of Genoa (p. 99), where travellers provided with through-tickets to or from Nice change carriages. On the right are the lighthouse and citadel, below which the train enters the town by a tunnel.

103 M. *Genoa*, see p. 86.

### b. Viâ Brà and Savona.

From Turin to Savona, 97 M., in 5¼-6 hrs. (fares 16 fr. 70, 11 fr. 70, 8 fr. 45 c.; express 17 fr. 25, 12 fr. 10 c.); thence to Genoa, 27½ M., in 1¼-2 hrs. (fares 4 fr. 95, 3 fr. 50, 2 fr. 45 c.; express 5 fr. 45, 4 fr. 75 c.). Finest views to the right.

From Turin to *Trofarello*, 8 M., see p. 81. — 12½ M. *Villastellone.*

A road crossing the *Po* leads hence to the W. to (4½ M.) **Carignano,** a town with 7800 inhab., and several handsome churches, situated on the high-road from Turin to Nice. *S. Giovanni Battista* was erected by Count Alfieri; *S. Maria delle Grazie* contains a monument to Bianca Palæologus, daughter of Guglielmo IV., Marquis of Montferrat, and wife of Duke Charles I., at whose court the 'Chevalier Bayard' was brought up. — Carignano, with the title of a principality, was given as an appanage to Thomas Francis (d. 1656), fourth son of Charles Emmanuel I., from whom the present royal family is descended.

18 M. *Carmagnola*, with 4000 inhabitants.

Carmagnola was the birthplace (1390) of the celebrated Condottiere *Francesco Bussone*, son of a swine-herd, usually called Count of Carmagnola, who reconquered a considerable part of Lombardy for Duke Filippo Maria Visconti, and afterwards, as Generalissimo of the Republic of Venice conquered Brescia and Bergamo, and won the battle of Macalo (1427). At length his fidelity was suspected by the Council of Ten, and he was beheaded between the two columns in the Piazzetta (p. 241) on 5th May, 1432. Bussone's fate is the subject of a tragedy by Manzoni. — The 'Carmagnole', the celebrated republican dance and song of the French Revolution, was named after this town, the home of most of the street-musicians of Paris. The refrain of the song was: 'Dansons la Carmagnole! Vive le son du canon!'

Tramway from Carmagnola to *Turin*, see p. 62.

23½ M. *Racconigi*, with a royal château and park, laid out in 1755 by Le Nôtre, the favourite residence of Carlo Alberto (d. 1849).

28 M. *Cavallermaggiore* (Italia; Buoi Rossi), with 5800 inhab., is the junction of the lines to Saluzzo and Cuneo (p. 118).

31 M. *Madonna del Pilone.* — 36 M. *Brà*, the largest place on the line, with 14,000 inhab., is the junction for Alessandria.

From Cavallermaggiore to Alessandria, 61 M., in 3¾-5 hrs. (fares 11 fr. 15, 7 fr. 80, 5 fr. 60 c.). — 8 M. *Brà*, see above. — 12½ M. *Vittoria*,

whence a pleasant excursion may be made to the royal palace of *Pollenzo*, with the remains of the Roman town of *Pollentia*. — 19½ M. **Alba**, with 7000 inhabitants. The cathedral of *S. Lorenzo* dates from the 15th century. — Next stations *Neive*, *Castagnole* (p. 81), *Costigliole*, *S. Stefano Belbo*, on the *Belbo*, the valley of which the train traverses for some distance; *Canelli*, *Calamandrana*, and *Nizza di Monferrato*, whence a good road leads to *Acqui* (p. 82). Stat. *Incisa*, situated on the Belbo, a considerable distance from the railway. Then *Castelnuovo*, *Bruno*, *Bergamasco*, *Oviglio*, *Cantalupo*, and (61 M.) *Alessandria*, see p. 82.

41 M. *Cherasco*, not visible from the line, lies at the confluence of the *Tanaro* and the *Stura*. The train ascends the course of the former. Stations *Narzole*, *Monchiero*, *Farigliano*. — 89 M. *Carrù*.

Branch-Line to Mondovì, 9 M., in 40 min. (fares 1 fr. 65, 1 fr. 15, 85 c.). — **Mondovì** (*Croce di Malta; Tre Limoni d'Oro*), a town with 17,000 inhab., on the *Ellero*, with a cathedral of the 15th cent., and a loftily situated old tower, is the best starting-point for a visit to the imposing **Cavern of Bossèa*, in the *Valle di Corsaglia*. A carriage may be hired at one of the inns at Mondovì for *Frabosa*, 9½ M. to the S. of Mondovì, whence a lighter 'calessa' conveys travellers to the cavern (each member of a party 7-8 fr. for the whole drive). The cavern is shown from the beginning of June to the end of October (admission 2¼ fr.; no gratuities).

About 12 M. to the S.W. of Mondovì, in the romantic and beautiful Val Pésio, is the ***Certosa di Val Pésio**, with its extensive cloisters, now a hydropathic establishment and summer-resort (200 rooms, open from June 1st to Sept. 30th; 'pension' from 8 fr.). Cavour and Massimo d'Azeglio frequently sought retirement and repose in this pleasant spot. A good trout-stream washes the walls of the Certosa.

62 M. *Niella*. — 68 M. *Ceva*, on the Tanaro, an industrial place (5000 inhab.) with an old castle under which the train passes by a tunnel.

The train now begins to cross the Maritime Alps, and reaches the most imposing part of the line. Between this point and Savona are numerous viaducts and no fewer than 28 tunnels. The train quits the valley of the Tanaro and ascends. Beyond (72 M.) *Sale* it passes through the *Galleria del Belbo*, a tunnel upwards of 3 M. in length, and the longest on the line. — 79 M. *Cengio*, in the valley of the *Bormida di Millesimo*.

84½ M. *S. Giuseppe di Cairo*, on the *Bormida di Spigno*, through the valley of which the train descends to Acqui (p. 82).

Tunnels and viaducts now follow each other in rapid succession, the loftiest of the latter being 137 ft. high. — 93 M. *Santuario di Savona*, a pilgrimage-church with a large hospice for poor devotees, founded in 1536.

97 M. *Savona*, and thence to (124½ M.) *Genoa*, see p. 102.

# III. Liguria.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The *Maritime Alps* and the immediately contiguous *Apennines* (the boundary between which is near Savona, about 20 M. to the W. of Genoa) slope gently northwards to the Po in the form of an extensive rolling country, and descend abruptly towards the sea to the S. The narrow RIVIERA, or coast-district, expands at a few points only into small plains. The cultivated land climbs up the hill-sides in terraces, sheltered from the N. wind, and enjoying a fine sunny aspect. While the mean temperature at Turin is 53⅓° Fahr., it is no less than 61° at Genoa; and again, while the temperature of January averages 31° at the former, and occasionally falls below zero, it averages 46° at the latter, and is rarely lower than 23°. — The climate of the Riviera is therefore milder than that of Rome, and is even favourable to the growth of the palm.

As the country differs in many respects from Piedmont, so also do its INHABITANTS, while their Genoese dialect, which is difficult for foreigners to understand, occupies a middle place between the Gallic patois of Upper Italy and that of Sardinia. The *historical* development of the two countries has also been widely different. The natural resource of the *Ligurians*, or the inhabitants of the Riviera, was the sea, and they were accordingly known to the Greeks at a very early period as pirates and freebooters. To what race the Ligurians belong has not yet been ascertained. As the Greek Massalia formed the centre of trade in S. France, with Nice as its extreme outpost towards the E., so *Genoa* constituted the natural outlet for the traffic of the Riviera. During the 3rd cent. B.C. Genoa became subject to the Romans, who in subsequent centuries had to wage long and obstinate wars with the Ligurians, in order to secure the possession of the military coast-road to Spain. As late as the reign of Augustus the Roman culture had made little progress here. At that period the inhabitants exported timber, cattle, hides, wool, and honey, receiving wine and oil in exchange. In the 7th cent. the *Lombards* gained a footing here, and thenceforth the political state of the country was gradually altered. The W. part with Nice belonged to the Provence, but in 1388 came into the possession of the Counts of Savoy, forming their only access to the sea down to the period when they acquired Genoa (1815).

The *Var*, which the Emp. Augustus had declared to be the boundary between Italy and Gaul, continued to be so down to 1860, when, as a reward for services rendered by Napoleon III., Italy ceded to France the districts of Savoy (4316 sq. M.) and Nice (1436 sq. M.). While the loss of Savoy, though the cradle of the dynasty, was not severely felt owing to the notorious French sympathies and clerical propensities of the inhabitants, the cession of Nice was regarded by the Italians as a national injury. The E. part of the Riviera now forms the *Province of Porto Maurizio*, 488 sq. M. in area, with 131,000 inhab., adjoining which is the *Province of Genoa*, 1669 sq. M. in area, with 750,100 inhabitants. These provinces once constituted the REPUBLIC OF GENOA, which in the 13th cent.

became the mistress of the W. part of the Mediterranean, and afterwards fought against Venice for the supremacy in the Levant. Genoa's greatness was founded on the ruin of Pisa. The Tuscan hatred of the Genoese was embodied in the saying — 'Mare senza pesce, montagne senza alberi, uomini senza fede, e donne senza vergogna', and *Dante* (Inf. xxxiii. 151-53) addresses them with the words —

'Ahi, Genovesi, uomini diversi
D'ogni costume, e pien d'ogni magagna;
Perchè non siete voi del mondo spersi?'

Modern historians describe the character of the Genoese in the middle-ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy, they participated little in the intellectual development of Italy, and neither possessed a school of art, nor produced any scholars of eminence. When at length the effete republic was incorporated with Piedmont, it became the representative of radical principles as contrasted with the conservatism of the royalist territory. *Giuseppe Mazzini*, the chief leader of the national revolutionary party, was born at Genoa in 1808, and *Garibaldi*, though born at Nice (1807), was the son of a Genoese of Chiavari. The rivalry of the once far-famed republic with the upstart Turin, and of the restless harbour population with the stolid Piedmontese, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, and it is in the possession of the Ligurian coast that the maritime power of Italy chiefly lies.

## 15. Genoa, Italian *Genŏva*, French *Gênes*.

**Arrival.** There are two stations at Genoa. The *Stazione Piazza Principe* (Restaurant), or principal station (for Alessandria, Turin, Spezia, Pisa, and for Savona and Nice), is in the Piazza Acquaverde (Pl. D, 1, 2; the goods-station only is in the Piazza del Principe). The arrangements are admirable. A long row of omnibuses in the covered hall awaits the arrival of the trains. — The second station, called *Stazione Piazza Brignole* (Pl. H, 4), at the end of the Via Serra, and connected with the first by means of a tunnel below the higher parts of the town, is the first place where the Spezia and Pisa trains stop. — Travellers arriving at Genoa by sea, and wishing to continue their journey by rail without delay, may immediately after the custom-house examination, which takes place on the quay, book their luggage there for their destination (taking care to entrust it to a facchino of the dogana, fee 20 c., and not to an unauthorised bystander), and thus save much trouble.

**Hotels.** Grand Hôtel Isotta, Via Roma 7 (Pl. F, 4), pleasantly situated, with an elevator, D. incl. wine 5 fr.; Hôtel Trombetta (Pl. a; E, 3), once the Palace of the Admiralty, entrance Via Bogino 9; *Hôtel de la Ville (Pl. c; E, 3); Hôtel d'Italie & Croix de Malte (Pl. b; E, 3); Grand Hôtel de Gênes (Pl. h; F, 4), near the Teatro Carlo Felice. Average charges at these: R. from 3, D. 5, B. 1½, L. 1-2, A. 1-2, omnibus 1-1½ fr. — Hôtel de France (Pl. g; E, 3), R. from 2-3, D. incl. wine 4½, B. 1½, omnibus 1 fr., A. 75, L. 75 c.; Hôtel de Londres, near the principal station, R. from 2½, D. 4, B. 1½, A. ¾, L. 3¼, omn. ½ fr.; Albergo di Milano, Via Balbi 34, near the Palazzo Reale; Vittoria (Pl. k; E, 2), Piazza dell' Annunziata 16; Rebecchino, Via Nuovissima, well spoken of, with trattoria; Albergo & Trattoria della Nuova Confidenza, Via S. Sebastiano 13; *Hôtel Smith (English landlord), near the exchange, Via Ponte Reale, unpretending, R. 1¾-2½, L. ½, A. ½, B. 1 fr.

**Cafes.** **Café Roma*, by the Teatro Carlo Felice, at the corner of the new Via Roma; **Stabilimento delle Nazioni*, Via Roma and Galleria Mazzini; **Concordia*, Via Nuova, opposite the Palazzo Rosso (Pl. 25; p. 95), hand-

somely fitted up and cool, music frequently in the evening; **Café d'Italie*, with a brilliantly illuminated garden, open in summer only, at Acqua Sola (p. 99); *Café de France*, Via Carlo Felice, and others. — The larger cafés are also restaurants, and some of them give dinners at a fixed charge (Stabilimento delle Nazione from 3½, Roma, Concordia, Italie 5, France 2½ fr.).

**Restaurants:** *Unione*, Piazza Campetto 9; in the *Teatro Carlo Felice; Borsa*, Via S. Luca, inexpensive. — **Beer:** *Monsch*, Via S. Sebastiano, Munich beer; *Klainguti*, opposite the Teatro Carlo Felice, Vienna beer; *Birraria Viennese*, Via Roma.

| **Cabs** (a tariff in each) in the *town*: | By day | At night. |
|---|---|---|
| Per drive . . . . . | 1 — | 1.50 |
| Per hour . . . . . | 1.50 | 2 — |
| Each additional half-hour . . . . . | — 80 | 1 — |

Small articles of luggage are free; trunk 20 c. — The night-fares are reckoned from the time when the street-lamps are lit.

**Tramway Cars** (comp. the Plan) run from the Piazza dell' Annunziata by the Via Balbi, Piazza Acquaverde, and Via Milano (halting-places at the Palazzo Doria and at the tunnel under the Caserma di S. Benigno) to *S. Pier d'Arena*, and thence in the one direction to *Cornigliano*, *Sestri Ponente*, *Multedo*, and *Pegli*, and in the other to *Rivarolo*. Fare to station Doria 10, the tunnel 20, S. Pier d'Arena 25, Sestri 40, Pegli 55 c. — *Omnibus* from the Piazza Carlo Felice to the two stations, 20 c., etc.

**Steamboats:** to *Leghorn* every week-day; to *Cività Vecchia*, to *Naples*, to *Marseilles*, to *Nice*, and to *Sardinia* by Leghorn several times weekly. Embarkation in each case 1 fr. for each person, including luggage.

**Baths.** At the **Palazzo Spinola*, Salita S. Caterina, adjoining Bossola's music shop, handsomely fitted up; others at Via delle Grazie 11, and Piazza Sarzano 51. — Sea Baths by the Molo Vecchio (Pl. D, E, 4); by the Cava and the Strega (Pl. F, G, 6), farther S.; also by the lighthouse (Lanterna; Pl. A, 4), but in July and August only, poorly fitted up. Swimmers are recommended to bathe from a boat. Sea-bathing places on the Riviera, see pp. 100 and 119.

**Post Office** (Pl. 49; F, 4), in the Galleria Mazzini, open 8 a.m. to 8 p.m. — **Telegraph Office** in the Palazzo Ducale (Pl. 22).

**Theatres.** *Carlo Felice* (Pl. 36), built in 1826-28, one of the largest in Italy, holding nearly 3000 persons; parterre 3, fauteuil 5 fr.; open during the carnival only; operas performed here. — *Paganini* (Pl. 42), Strada Caffaro 10. — *Politeama* (Pl. 41), by the Villa Negro.

**Military Music** in the park of *Acqua Sola* (p. 99), daily in summer, 7-8 p.m., and on Sundays at 2 p.m. also, except during the great heat. In winter, during three months, the band plays occasionally in the *Piazza Deferrari* (p. 93).

**Photographs.** *Alfred Noack*, Vico del Filo 1, upstairs, not far from the cathedral of S. Lorenzo, good selection of views of N. Italy; *Arnulf*, Via Nuovissima 12; *Degoix*, Via Nuovissima 7.

**Consulates.** *English*, Salita di S. Caterina; *American*, Salita de' Cappuccini, near the Acqua Sola.

**Physicians:** *Dr. Breiting*, corner of the Salita Sta. Maria della Sanità (Pl. G, 3, 2); *Dr. Zäselein*, Via Assarotti 4. — **Dentist:** *Mr. Charles S. Bright*, Via Assarotti 14, 2nd floor. — **Chemist:** *Pharmacie des Etrangers*, Via Nuovissima 10. There is also a good *Protestant Hospital* in Genoa.

**Booksellers:** *Hermann Steneberg*, Via Roma 4; *Luigi Beuf*, Via Nuovissima 2. — **Goods-Agents:** *C. Junghans*, Salita S. Matteo 19; *C. Ruepprecht*, at the back of the church of S. Luca.

**Crystallised Fruits** at *Pietro Romanengo's*, Strada Soziglia.

**English Church Service** in the church in the Via Goito (Rev. E. Bayley). *Presbyterian Church*, Via Peschiera, off the Via Assarotti.

**Principal Attractions.** Walk in the morning on the *Gran Terrazzo* (p. 90); walk through the Via S. Lorenzo past the *Cathedral* (p. 91) to the Piazza Nuova; ascend to the *Madonna di Carignano* (p. 92) and return to the Piazza Fontane Morose. Then through the Via Garibaldi (p. 94), and visit the *Palazzi Rosso* (p. 95), *Durazzo* (p. 96), and *Balbi* (p. 97; the

Geograph. Anstalt von Wagner & Debes, Leipzig.

mansions of the Genoese noblesse are generally shown between 11 and 4 o'clock, and probably earlier in summer), the *Monument of Columbus* (p. 98), and the *Palazzo Doria* (p. 98), and devote the afternoon to a drive to the *Campo Santo* (p. 100), after which the evening may be spent in the park of *Acqua Sola* (p. 99). **Villa Pallavicini*, see p. 101.

The situation of Genoa, rising above the sea in a wide semicircle, and its numerous palaces, justly entitle it to the epithet of 'La Superba'. The city is surrounded by extensive fortifications, dating from the beginning of the 17th cent., which have recently been strengthened. From the lighthouse on the W. side, where the large barrack of *S. Benigno* affords quarters for 10,000 men, a broad rampart extends at some distance from the town up the hill, past the *Forte Begato* (1618 ft.) to the *Forte dello Sperone* (1693 ft.), the highest point, and then descends past the *Forte Castellaccio* (1253 ft.) to the mouth of the *Bisagno*, which falls into the sea to the E. of Genoa, a circuit of about $9^1/_2$ M. in all. The heights around the town are crowned with ten detached forts.

Genoa is the chief commercial town in Italy, and contains 140,000 inhab., or with the neighbouring suburbs 179,500. The annual imports are valued at 330 million francs (13,200,000 *l.*), the exports at 70 million francs (2,800,000 *l.*). Of the imports about one-third is from England, and the rest chiefly from France and North America.

From a very early period Genoa has been famous as a sea-port, and even in the time of the Romans it formed an outlet for the products of the extensive Ligurian coast-district. The town is believed to derive its name from the fact that the sea penetrates into the land here somewhat in the shape of a knee (genu). The smaller towns on the Ligurian coast looked up to Genoa as their champion against the Saracens, who ravaged the country from their settlement at Frassineto, but in 936 Genoa itself had to submit to being plundered. In 1015 the Genoese made themselves masters of Corsica, and in 1119 they waged a victorious war against *Pisa*, which was then the mistress of the Tyrrhenian Sea. From that date the rival cities were almost permanently at war down to 1284, when a terrible naval battle took place between them at Meloria, on which occasion the Genoese captured 29 Pisan galleys, and sank 7 others. From this disaster Pisa never recovered, and Genoa now obtained the supremacy over the W. islands, Corsica, and nominally over Sardinia also. At a still earlier period Genoa had participated in the Crusades, and secured to herself a busy trade with the Levant. She also possessed settlements at Constantinople and in the Crimea, in Syria and Cyprus, at Tunis and Majorca. The rivalry of the Genoese and *Venetians* was a fruitful source of wars and feuds during the 12-14th centuries, which at length were terminated by a decisive victory gained by the latter in 1380.

The internal history of the city was no less chequered than the external. The party conflicts between the great families of the *Doria* and *Spinola* (Ghibellines) on one side, and the *Grimaldi* and *Fieschi* (Guelphs) on the other, led to some extraordinary results. The defeated party used, at the expense of their own independence, to invoke the aid of some foreign prince, and accordingly we find that after the 14th cent. the kings of Naples and France, the counts of Monferrat, and the dukes of Milan, were alternately masters of Genoa. Nor was this state of matters materially altered by the revolution of 1339, by which the exclusive sway of the nobility was overthrown, and a *Doge* invested with the supreme power. In the midst of all this confusion the only stable element was the mercantile *Banco di S. Giorgio*, which had acquired extensive possessions, chiefly in Corsica, and would have eventually ab-

sorbed the whole of the republic and converted it into a commercial aristocracy, had not Genoa lost its power of independent development by becoming involved in the wars of the great powers. *Andrea Doria* (p. 98), the admiral of Emperor Charles V., at length restored peace by the establishment of a new oligarchic constitution, and the unsuccessful conspiracy of Fieschi in 1547 was one of the last instances of an attempt to make the supreme power dependent on unbridled personal ambition. The power of Genoa was, however, already on the wane. The Turks conquered its Oriental possessions one after another, and the city was subjected to severe humiliations by its powerful Italian rivals, as well as by the French, who took Genoa in 1684, and by the Imperial troops by whom Genoa was occupied for a few days in 1746. In 1736 the ambition of *Theodore de Neuhof*, a Westphalian nobleman, occasioned great disquietude to the republic. He was created king by the inhabitants of Corsica, who had been subjects of Genoa, but now threw off their yoke (comp. p. 454). The Genoese pronounced the newly elected king guilty of treason, in consequence of which the usurper fled, and, with the aid of the French, they succeeded in re-establishing their supremacy over Corsica, but were soon afterwards (1768) obliged to cede the island to their new ally. After the battle of Marengo (1800) Genoa was taken possession of by the French. In 1805 it was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

The beauty of its situation, and the interesting reminiscences of its ancient magnificence, render a visit to Genoa very attractive, especially to the traveller who is visiting Italy for the first time. To the historian of art the Renaissance palaces of the Genoese nobility are objects of extreme interest, surpassing in number and magnificence those of any other city in Italy. Many of the smaller churches are of very ancient origin, though usually altered in the Gothic period.

Many of the Genoese palaces were erected by *Galeazzo Alessi* (a pupil of Michael Angelo, born at Perugia 1500, d. 1572), whose example was generally followed by subsequent architects. In spite of occasional defects, the architecture of the city is of an imposing and uniform character, and great ingenuity has been displayed in employing an unfavourable and limited site to the best advantage. The palaces moreover contain a considerable number of works of art, while *Rubens*, who resided at Genoa in 1606-8, and *Van Dyck* at a later period, have contributed to preserve the memory of many members of the noblesse. The native school of art, however, never rose to importance, and was far from being benefited by the zeal of its artists in painting façades. The chief painters were *Luca Cambiaso* (1527-85), *Bernardo Strozzi*, surnamed *Il Cappuccino* or *Prete Genovese* (1581-1644), *Giov. Batt. Paggi*, and *Benedetto Castiglione*.

The ***Harbour** *(Porto)* consists of a semicircular bay, about 2 M. in diameter, which is protected from the open sea by two long and substantial piers. That on the E. is the *Molo Vecchio*, with the small old lighthouse and the *Porta del Molo*, erected by Galeazzo Alessi in 1550; that on the W. the *Molo Nuovo*, adjoining which rises the new lighthouse, or *Lanterna*, with its dazzling reflectors 410 ft. above the sea-level. The summit, reached by 375 steps, commands a fine view, especially by evening-light (fee 1 fr.), and the arrangements of the interior may also be inspected.

The Duke of Galliera (d. 1876) having presented 20 million francs for the improvement of the harbour, on condition that the government and the city would advance the remainder of the required sum, extensive alterations have begun to take place here.

On the Cava, below Carignano (Pl. F, 5, 6), a large new Molo is to be constructed, while the present Molo Nuovo is to be so lengthened that it will continue to be the outer pier. Extensive quays connected by rails with the main line are also projected, with a view to enable the largest vessels to unload without lighters.

On the E. side of the present harbour, near the Piazza Cavour and the Via Vittorio Emmanuele (Pl. E, 4), lies the enclosed *Porto Franco* with its extensive bonded warehouses (visitors admitted). The *Dogana* (Pl. 3; E, 3) occupies the building of the former *Banco di S. Giorgio* (p. 88). The large hall is embellished with statues of men who have deserved well of the town, some of them of the 15th century. On the upper floor are the Archives.

The central part of the harbour is bordered by a lofty wall with arcades, the marble platform of which, called the **Terrazzo di Marmo*, 20 paces in width, affords an excellent promenade, especially early in the morning. There are two approaches to the terrace, one opposite the Hôtel de la Ville (Pl. c; E, 3; known as the 'Scala della Rotonda'), and another to the N., opposite the Hôtel des Quatre Nations (Pl. d; E, 2, 3), both of which are closed at dusk. — A row in the harbour, for which numerous boatmen offer their services, is also recommended (2 fr. per hour for 1-4 persons, but a bargain should be made).

Near the end of the Via Vittorio Emanuele, on the E. side, is the church of *S. Giorgio*, a rococo structure with a dome. Adjoining it is another smaller and tasteful church, with rococo details; the interior is also fine. A little farther on is the small Piazza Cattaneo, with the palace of that name, a room in which contains eight pictures by *Van Dyck*. The Via delle Grazie leads hence to the Gothic church of *S. Cosmo*, which contains a Florentine Madonna of the 14th cent. (to the left of the high-altar). — Continuing to ascend beyond S. Cosmo, we reach the church of **Sta. Maria di Castello** (Pl. 16; E, 4), occupying the site of an ancient Roman castle. Above the portal is an ancient architrave, and ten of the shafts of the columns in the interior are also of very early date. The first chapel to the left contains a Roman sarcophagus, now used as an altar, and the last chapel contains a marble door with Renaissance sculptures. The choir was added in the 15th century. In the transept is a Madonna by *Justus d'Allamagna*, 1451 (under glass).

Instead of walking through the noisy and bustling streets near the Terrazzo di Marmo, the traveller is recommended to take the following route. Leaving the piazza of the station, we descend by a lane opposite the corner of the Hôtel de Londres to the *Via di Prè* (Pl. D, E, 2), which we follow. At the corner to the right stands the small Romanesque church of *S. Giovanni Battista*, which in consequence of a change of front now possesses two apses (morning light most favourable). Adjacent is the Piazza della Commenda, with the *Oratory* of the same name, a decayed Renaissance structure. We then cross the *Piazza della Darsena*, from which the Via della Fontana leads, to the left, to the Annunziata (p. 96), and pass into the *Via del Campo* (Pl. E, 2, 3) through the fine Gothic *Porta de' Vacca*, which is embellished with mediæval sculptures and towers of the 16th century. From the *Piazza Fossatello* (Pl. E, 3)

the Via Lomellini leads to the left to the Annunziata (p. 96). — Following the *Via di Fossatello* and the *Via S. Luca*, — in a side-street to the left of which is the church of *S. Siro* (Pl. 18; E, 3), erected in 1516, modernised in 1820, containing statues by *Taddeo*, and frescoes by *Giov. Batt. Carlone*, — we next reach the Piazza Banchi, in which is situated the **Exchange** *(Loggia de' Banchi, Borsa*, Pl. 7; E, 3), erected at the end of the 16th cent. from plans by *Alessi*, and adorned with a sitting figure of *Cavour* in marble by *Vinc. Vela*. — The narrow but handsome **Via degli Orefici* (Pl. E, F, 3; at the beginning of which, on the right, is a door with an interesting Adoration of the Magi in relief, of the middle of the 15th cent.), and then the *Via Luccoli*, lead to the Piazza delle Fontane Morose (p. 94). A little to the N. of the Via degli Orefici lies the church of *S. Maria delle Vigne*, originally founded in the 13th cent.; of the old structure, however, there now remain only a tower and a ruined cloister. — To the S. of the Exchange we traverse the Via S. Pietro della Porta, passing the curious church of *S. Pietro de' Banchi* (1583), to the *Via S. Lorenzo*, and the Piazza S. Lorenzo, in which rise the new *Banca Nazionale* (Pl. 5), and the cathedral of —

***S. Lorenzo** (Pl. 9; E, F, 4), erected in 1100 on the site of an earlier edifice, and subsequently so much altered, that it now presents three distinct styles, the Romanesque, the French Gothic, and the Renaissance. The lower part of the façade, which consists of alternate courses of black and white marble, was constructed in the 13th cent. in the style peculiar to the French churches; the two lower of the recumbent lions with which it is adorned on the right and left of the steps, are modern. The sculptures of the principal portal date from the end of the 13th century. The entrances to the aisles are richly decorated with Romanesque sculptures of the 12th cent.; the antique ornamentation of the entablature and capitals probably came from the older church. A small oriel of 1402, formerly belonging to the Hospital of St. John, has been built into the right aisle.

The Interior, constructed in 1307, is borne by the columns of the earlier church. Beyond the massive substructure of the towers, which forms a kind of atrium, lies the nave with its aisles, covered with cylindrical vaulting and a dome (which last was constructed by Alessi in 1567), and borne by sixteen Corinthian columns of coloured marble and four buttresses, above which is another series of columns alternating with pillars. On the right, over the second side-portal, is the monument of a bishop by *Giov. di Balduccio* (1336). In the chapel to the right of the choir a Crucifixion by *Fed. Baroccio*, and statues by *P. Francavilla*. In the choir, handsome stalls with inlaid-work. In the chapel to the left of the choir six pictures and a statue of Prudence by *L. Cambiaso*. In the left aisle, seven statues by *Gugl. della Porta*. — The second chapel to the left of the entrance, that of *S. Giovanni Battista, erected in 1451-96, contains in a stone arca of the 13th cent. (below the altar) relics of John the Baptist, brought from Palestine during the Crusades. The six statues at the sides and the reliefs above them are by *Matteo Civitali* (p. 352); the Madonna and John the Baptist by *Andrea Sansovino* (1504); the canopy and the other sculptures by *Giacomo*

and *Guglielmo della Porta* (d. 1532). The external decoration of the chapel is in the Gothic style, with admirable reliefs above (not easily seen; best light in the afternoon). — In the sacristy is the CATHEDRAL TREASURY, to visit which it is necessary to procure a permesso at the Municipio (first floor, to the right). Here is preserved the *Sacro Catino*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, and in which Joseph of Arimathea is said to have caught some drops of the blood of the Crucified (a fine glass vessel, captured by the Genoese at Cesarea in 1101 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The most valuable of the other relics are a cross from Ephesus, captured at Phocæa in 1308, and a silver shrine for the Procession on Ash Wednesday, executed by *Teramo di Daniele* (1438).

Farther on, in the PIAZZA NUOVA, is **S. Ambrogio** (Pl. 12; F. 4), a church of the Jesuits founded by Genoese nobles, and overladen with showy decorations of the close of the 16th century.

3rd Altar on the right: Assumption by *Guido Reni*. High-altar-piece, the Circumcision, by *Rubens*. The four black monolith columns are from Porto Venere (p. 122). First chapel on the left, Martyrdom of St. Andrew, by *Semino the Elder*. 2nd Altar on the left: *Rubens*, St. Ignatius healing a man possessed of an evil spirit.

To the right of the church, *Vico dei Notari* 2, is a house with a fine Renaissance portal. In the Piazza Nuova is also situated the **Palazzo Ducale** (Pl. 22; F,4), now *Palazzo della Prefettura;* on the upper part of the façade are six statues of captives, above which are trophies. This edifice, the ancient residence of the doges, was founded at the close of the 13th cent., but was entirely remodelled in the 16th, and modernised in 1777 after a great fire. The handsome flight of steps is by *Rocco Pennone* (1550).

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This is the best starting-point for a visit to the church of S. Maria in Carignano, situated on one of the highest points at the S.E. end of the city, and affording the best general survey of Genoa. Opposite the Palazzo Ducale we follow the Salita Pollajuoli, which leads to the Piazza Ferretto and the very ancient church of *S. Donato*, the portal of which is adorned with antique entablature and column forms, resembling those of the Cathedral. The campanile is also Romanesque. The interior contains a few ancient columns and an Adoration of the Magi by *Jan Joest of Calcar* (to the left of the entrance). We then ascend the Stradone Agostino to the right (passing the church of *S. Agostino*, with its ruined façade of the 14th cent.), cross the Piazza Sarzano to the left, and proceed to the right through the Via al Ponte Carignano to the *Ponte Carignano*, a bridge across a street nearly 100 ft. below, leading direct to the church.

***S. Maria in Carignano** (Pl. 13; F, 5; 174 ft. above the sea-level), begun in accordance with designs by *Galeazzo Alessi* in 1555, but not completed till 1603 (principal portal of the 18th cent.), is an imitation of Bramante's original plan of St. Peter's at Rome, and is remarkable for its harmonious proportions. The baroque statues below the dome are by *Puget*, *Parodi*, and *David;* the paintings by *Piola*, *Maratta*, *Guercino*, *Procaccini*, and *Cambiaso*.

The *View from the highest gallery of the dome (368 ft. above the sea; 119 steps to the first gallery, thence to the top 130, ascended by an easy and well-lighted staircase), embraces the city, harbour, and fortifications, and the well-peopled coast (W. the *Riviera di Ponente*, E. the *Riviera di Levante*), bounded on the S. by the vast blue expanse of the Mediterranean. (Sacristan 25 c.; his attendance for the ascent is unnecessary; best light in the morning.)

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From the Piazza Nuova we proceed to the left through the Via Sellai (Pl. F, 4) to the Piazza Deferrari (with a palace of that name, of the 18th cent., on the left), formerly Piazza S. Domenico (79 ft. above the sea).

From this piazza the Salita di S. Matteo, the second side-street to the left, leads to the small church of **S. Matteo** (Pl. 14), originally Gothic (1278), which contains numerous reminiscences of the Doria family, the façade being covered with inscriptions to their memory. The interior was altered in 1530 by the Florentine *Giov. Angelo Montorsoli*, who was invited to Genoa by Andrea Doria, and who, with his assistants, executed the whole of the fine sculptures with which the church is embellished. The balustrade of the organ-loft is especially good. Above the high-altar is Doria's sword. To the left of the church are handsome cloisters with double columns in the Transition style, dating from 1308-10, with 17 ancient inscriptions relating to the Dorias, and remains of two statues of Andrea Doria, which were mutilated during the Revolution in 1797. An ancient sarcophagus-relief, with an inscription in honour of Lamba Doria, who defeated the Venetians at Curzola in 1297, has been built into the right side of the façade. — The small piazza in front of the church is surrounded with palaces of the Doria family; one nearly opposite, the lower half of which is covered with black and yellow marble, bears the inscription, '*Senat. Cons. Andreae de Oria, patriae liberatori munus publicum*' (1528).

To the right in the Piazza Deferrari is situated the *Teatro Carlo Felice* (Pl. 36), built in 1826-28 (see p. 87). Adjacent is the —

**Accademia delle Belle Arti** (Pl. 1; F,4). The vestibule below contains mediæval sculptures from the suppressed church of S. Domenico. On the first floor is the *Biblioteca Civica*, well stocked with modern works (about 40,000 vols.; open daily), and on the second floor a *Picture Gallery* (shown by the custodian).

The copying-room, to the right, contains a coloured marble relief of the 15th cent. and a Coronation of the Virgin by *Luca della Robbia*. In the room to the left are mediæval reliefs, Renaissance sculptures (door-frame, chimney-piece), and casts. The room to the right of the copying-room contains ancient pictures, still unarranged, some of them only being numbered, chiefly by German and early Netherlands masters. The finest are: 69. Last Supper; 19. St. Anthony; *20. Two saints; 68, 97, 99. Miracles of St. Philip. Then 28 (9). *Manfredino da Pistoja* (1292), Annunciation, Christ in the house of Martha; 21. *Umbrian School*, Crucifixion; *Ant. Scarini*, Entombment; *L. Cambiaso*, Holy Family. In the centre modern statues. Next a circular room and a saloon with large pictures by Genoese painters (*Piola*, *Deferrari*, *Ferrari*, *Fiasella*, etc.), and lastly two rooms with paintings, terracottas, bronzes, etc., chiefly modern (Museo Principe Odone).

The Via Giulia leads from the academy towards the E. to the Porta degli Archi. On a terrace to the left of the gate stands **S. Stefano** (Pl. 11; G, 4), a Gothic church (14th cent.), with a Ro-

manesque tower. The interior has been completely modernised. The 'cantoria' or choir-gallery on the entrance-wall dates from 1499. Above the high-altar the *Stoning of Stephen by *Giulio Romano*, one of his best works (1530). From the back of the church we may proceed to the left to the Acquasola (p. 99), or to Cargnano to the right (p. 92). — Not far from this point, in the Via Bosco, near the Porta S. Caterina, is the church of *S. Annunziata di Portoria*, with a fine portal by Pier Ant. Piuma (1521).

Two broad streets lead towards the N.E. from the Piazza Deferrari: to the right the new Via Roma, and to the left the Via Carlo Felice. The *Via Roma* (Pl. F, 4) soon reaches the Piazza Corvetto, containing the principal entrance to the *Galleria Mazzini* (Pl. 43), and embellished with a statue of the great agitator of that name (p. 86), by Costa, erected in 1882. The Salita S. Caterina ascends hence to the right to the Acquasola Promenade (see p. 99), while the Via Roma is carried through the promenade, unfortunately cutting off an angle of the interesting old Palazzo Spinola (Via Caterina, No. 14), and is continued by the *Via Assarotti*, which leads to the loftily-situated Piazza Manin (p. 99).

On the left side of the Via Carlo Felice, No. 12, is the *Palazzo Pallavicini* (Pl. 26; F, 3), now the property of the Durazzo family (p. 96). — We next come to the Piazza delle Fontane Morose (Pl. F, 3). No. 17 in the piazza is the *Pal. della Casa*, originally Spinola, adorned with five honorary statues in niches, of the 15th cent.; No. 27 is *Pal. Lud. Stef. Pallavicini*, sumptuously fitted up.

Near the Piazza Fontane Morose begins a broad line of streets built in the 16th cent., extending to the Piazza dell' Acquaverde near the railway-station, under the names of *Via Nuova*, *Via Nuovissima*, and *Via Balbi*, and forming one of the chief arteries of modern traffic. In these streets are situated the most important palaces and several churches; some of the former should be visited for the sake of their magnificent staircases, which are among the most remarkable objects in Genoa. — On each side of these loftily situated streets a complete labyrinth of narrow lanes, occupied by the lower classes, descend to the left to the harbour, and ascend the hill on the right; here, too, the traveller will observe many interesting buildings.

The first of these main streets is the ***Via Garibaldi**, formerly *Via Nuova* (Pl. F, 3), which is flanked by a succession of palaces. On the right, No. 1, is the *Palazzo Ces. Cambiaso*. On the left, No. 2, *Palazzo Gambaro*, formerly Cambiaso. Right, No. 3, *Palazzo Parodi*, erected in 1567-81 by Gal. Alessi for Franco Lercaro, containing frescoes by Luca Cambiaso, and others. Left, No. 4, **Palazzo Cataldi*, formerly Carega, erected about 1560 for Tobia Pallavicini. Right, No. 5, **Palazzo Spinola*, by Gal. Alessi, containing a few pictures, chiefly of the Genoese school, a Madonna by Luini, an equestrian portrait, and a Madonna by Van Dyck. Left, No. 6, *Palazzo Giorgio*

*Doria* (not always open to visitors), containing several frescoes by Luca Cambiaso and other pictures (Castiglione, Shepherd and shepherdess; Van Dyck, Portrait of a lady).

Left, No. 10, *Palazzo Adorno*, also by Gal. Alessi(?), contains several good pictures by Rubens, Palma Vecchio, Bassano, Bordone, Seb. del Piombo, and others, but is not always shown to visitors.

Left, No. 12, *Palazzo Serra*, by Alessi, remodelled in the interior by De Wailly (d. 1798) and Tagliafico, contains a fine hall.

Right, No. 9, **Palazzo del Municipio** (Pl. 23), formerly *Doria Tursi*, erected by *Rocco Lurago* (16th cent.), has a handsome staircase and court, ingeniously adapted to the rising ground on which it stands.

The *Vestibule* is adorned with five frescoes from the life of the Doge Grimaldi, the court with a statue of Mazzini in marble, and the staircase with a statue of Cataneo Pinelli. — In the large Council Chamber on the upper floor are portraits of Columbus and Marco Polo in mosaic. In the adjacent room a Madonna between two saints, by *Gerard David of Bruges* (not Van Eyck), and a Crucifixion with SS. Mary and John, by a good early Netherlands master (not Dürer); two other pictures inferior. Two letters of Columbus; large bronze tablet of A.D. 117, recording the judgment of Roman arbiters in a dispute between Genoa and a neighbouring castle. A cabinet to the left contains the violin of Paganini. In the loggia to the left is a Bacchic sarcophagus-relief from the tomb of Franc. Spinola. (Permessi for the cathedral-treasury are procured in the loggia to the right.)

Left, No. 18, ***Palazzo Rosso** (Pl. 25), so named from its red colour, of the 17th cent., formerly the property of the *Brignole-Sale* family, with its valuable contents, a library, and **Picture Gallery* (open 10-3, Mon. and Thurs. free, other days 1 fr.), was presented to the city of Genoa in 1874 by the Marchesa Maria Brignole-Sale, wife of the Marchese Deferrari, Duke of Galliera (p. 93), and by their son Filippo.

Ascending the handsome staircase, we pass through an *Antisala*, or ante-chamber, into the Camera delle Arti Liberali, which, like the following rooms, derives its name from the subject of the ceiling-paintings (by *Carlone*, *Parodi*, *Deferrari*, and others), and contains three portraits of Doges of the Brignole family, of the 17th and 18th centuries. The ceiling-paintings are sometimes continued by the relief-work of the cornices. — Traversing a small room (*Alcova*), we enter the principal saloons. I. Stanza della Gioventù: **Guercino*, Cleopatra; *Strozzi*, Carità, Cook; *Andrea del Sarto*, Holy Family, a replica of the picture in the Palazzo Pitti at Florence (No. 81; p. 435). — II. Salone, the ceiling adorned with family armorial bearings; pictures by Genoese masters. — III. Stanza della Primavera: *Paris Bordone*, Portrait of a Venetian lady; *Titian*, Portrait of an old man; *Dürer*, Portrait of a young German, painted at Venice in 1506, but unfortunately much damaged; **Moretto*, Portrait of a botanist (1533), an effective work, recalling Sebastian del Piombo by the dark-green shading of the flesh-tints and its breadth of execution; **Van Dyck*, Marchese Giulio Brignole-Sale on horseback; **Van Dyck*, Prince of Orange; *Strozzi*, Man with a reed-pipe; **Van Dyck*, Marchesa Paola Brignole-Sale; *Van Dyck*, Bearing of the Cross; above the door, **Paris Bordone*, Portrait of a man. — IV. Stanza d'Estate: *Luca Giordano*, Chlorinda liberating Olyntho and Sophronia (from Tasso); *Brueghel*, Two winter scenes; *Early German School*, Portrait; *Caravaggio*, Raising of Lazarus; **Guido Reni*, St. Sebastian. — V. Stanza d'Autunno: *Leandro Bassano*, Portrait; *Bonifacio*, Adoration of the Magi; *Guido Reni*, Madonna; *Guer-*

*cino*, Madonna enthroned; *Strozzi*, St. Francis; *Bernardino Licinio da Pordenone*, Portrait of Franciscus Philetus. — VI. Stanza dell' Inverno: *Paolo Veronese*, Judith; *Murillo* (?), Madonna; above the door. **Rubens*, Portrait of an old man; *Procaccini*, 'Santa Conversazione'; *Paris Bordone* Holy Family; *Pellegro Piola*, Holy Family. — VII. Stanza della Vita dell' Uomo: **Van Dyck*, Portrait; **Van Dyck*, The Marchesa Geronima Brignole-Sale with her daughter; *Paolo Veronese*, Portrait of a Venetian lady; *Sacchi*, Dædalus and Icarus; *Perino del Vaga*, Madonna. — Catalogues for the use of visitors.

No. 13, opposite the Palazzo Rosso, is the **Palazzo Bianco**, erected in 1565-69, which was also for a long period the property of the *Brignole-Sale* family, but was afterwards inherited by the *Marchese Deferrari*. The name has been given to it by way of contrast to the 'red palace' opposite.

Crossing the small piazza in front of these palaces, we enter the Via Nuovissima (Pl. E, 3). At the end of this street to the left, No. 13, is the **Palazzo Balbi*, by Gregorio Petondi (18th cent.), through which a fine view is obtained of the lower-lying Via Lomellini. — In the *Piazza dei Forni*, obliquely opposite, is the *Palazzo Centurioni*, richly embellished with marble, and containing several pictures.

In the Piazza dell' Annunziata (Pl. E, 2) is the Capuchin church of ***S. Annunziata** (Pl. 10), erected in 1587, with a portal borne by marble columns, the brick façade being otherwise unfinished. It is a cruciform structure with a dome, the vaulting being supported by twelve fluted and inlaid columns of white marble, richly gilded and painted. This is the most sumptuous church at Genoa.

In the broad and handsome Via Balbi (Pl. E, 3), on the right, No. 1, is the ***Palazzo Marcello Durazzo** (Pl. 20), formerly *Filippo Durazzo*, or *della Scala*, erected in the 17th cent. by *Bartolommeo Bianco* of Como for the Balbi family. This edifice is remarkable for its handsome façade, its fine vestibule, and the superb staircase (on the left), added by *Andrea Tagliafico* at the close of the 18th century. On the first floor is the **Galleria Durazzo-Pallavicini*, formed by uniting a collection formerly here with another from the Palazzo Pallavicini (p. 94), and shown daily, 11-4.

Crossing the *Antisala*, which contains modern busts of the Durazzo-Pallavicini family, we first enter the Salone, a hall with Bolognese works of the 18th cent. representing scenes from the life of Achilles. The gallery also possesses numerous paintings of the 17th cent. by the *Carracci*, *Guido Reni*, *Domenichino*, and other masters of the Bologna school, of which we enumerate the most interesting only. We proceed to the right, W. wing. I. Room: *Domenichino*, Christ appearing to the Virgin; *Van Dyck*, Two portraits of children; **Rubens*, Philip IV. of Spain; *Van Dyck*, Lady and children; *Caravaggio*, Cupid and Psyche. — II. Room: Genoese works of inferior value. — III. Room: *Bern. Strozzi*, Mater Dolorosa; *Lucas of Leyden*, Entombment, and Virgin with saints and the donor and his wife, a winged picture; *A. Dürer*, Repose on the Flight to Egypt; *Jac. Ruysdael*, Landscape, with figures by *Wouwerman*. — IV. Room: *Andrea del Sarto*, The Magi; *Perino del Vaga*, Caritas; *Rubens*, Portrait of Ambrogio Spinola. We next visit the rooms in the E. wing. V. Room: School of *Andrea del Sarto*, Madonna and Child; *Paolo Veronese*, Betrothal of St. Catharine;

*Perino del Vaga*, Holy Family; *Van Dyck*, Portrait; *Tintoretto*, Portrait of the Marchese Agostino Durazzo; *Rubens*, Portrait. — VI. Room: Genoese masters, such as: *Strozzi*, Portrait of a prelate; also, *Titian*, Mary Magdalene, a genuine replica of an oft-recurring subject, the landscape only free from retouching; *Guercino*, The tribute money. — VII. Room: *Guercino*, Mucius Scævola; *Lucas of Leyden*, Descent from the Cross; *Dürer*(?), Holy Family; *Van Dyck*, James I. of England with his family. — VIII. Room: *Schidone*, Madonna; *After Raphael*, Madonna (original in Naples). — The other rooms, which also contain several pictures, are generally closed. Two silver vases ascribed to *Benv. Cellini* likewise repay inspection. — The library contains 7000 vols., including many specimens of early printing.

On the left side, No. 4, is the ***Palazzo Balbi-Senarega** (Pl. 19), begun early in the 17th cent. by *Bart. Bianco*, and afterwards enlarged by *Pier Ant. Corradi*. It still belongs to the family who built it, and after whom the street is named. The superb court, surrounded by Doric colonnades, affords a beautiful glimpse of the orangery. The *Picture Gallery* on the first floor is worthy of a visit; admission daily, 2-4.

I. Room, adorned like the others with ceiling-paintings by Genoese artists. *Van Dyck*, Francesco Maria Balbi on horseback; *Bern. Strozzi*, Joseph explaining the dream. — II. Room. **Rubens*, Christ and St. John as children. **Titian*, Madonna with St. Catharine, St. Dominicus, and the donors.

'This charming picture of the time of the bacchanals (about 1520) is thrown out of focus by abrasion, washing, and repainting; but is still pleasing on account of the grace of the attitudes and the beauty of the landscape'. — *Crowe and Cavalcaselle.*

*Gaud. Ferrari*, Holy Family; *A. Carracci*, St. Catharine; *Michael Angelo* (?), Gethsemane; *Van Dyck*, Madonna with the pomegranate (della Melagrana). — III. Room. Three *Portraits of the Balbi family by *Van Dyck* (the head of Philip IV. in the equestrian piece is said to have been substituted by *Velazquez* for that of the Balbi, who had meanwhile been banished). — IV. Room. *Caravaggio*, Conversion of St. Paul; portraits by *Tintoretto*, *Allori*, *Van Dyck*, and *Carracci*; then, *Guido Reni*, St. Jerome. — V. Room. Four children, sketches by *Perino del Vaga*; small pictures by *Schiavone*; market-place, by one of the *Bassanos*. — VI. Gallery. *P. del Vaga*, Holy Family; *Van Dyck*, Holy Family; *Flemish Master*, Crucifixion; *Fra Fil. Lippi*, Communion of St. Jerome; **Titian*, Portrait.

On the right side of the street, No. 5, is the ***Palazzo dell' Università** (Pl. 54), begun as a Jesuit college by *Bart. Bianco* in 1623, and erected into a university in 1812. The rich court and staircase are probably the finest structures of the kind at Genoa. The latter is adorned with a statue of Boccanegra, the first Doge of Genoa (14th cent.). The building contains a library, a natural history museum, a small botanical garden, and six bronze statues, with 'putti' and reliefs, by *Giovanni da Bologna*.

Next, on the left, No. 6, *Pal. Durazzo*, with a colonnaded court.

Left, No. 10, **Palazzo Reale** (Pl. 21; E, 2), erected in the 17th cent. by the Lombard architects *Franc. Cantone* and *Giov. Ang. Falcone* for the Durazzo family, and extended by *Carlo Fontana* of Rome at the beginning of the 18th cent.; it was purchased in 1815 by the royal family, and restored by Carlo Alberto in 1842. It contains handsome staircases and balconies and sumptuously furnished apartments (shown daily, except when the royal family is in residence). The pictures and antiquities are of no great value.

Ante-Chamber: Battle-pieces by *Burrasca*. Room on the right: *Van Dyck*, Portrait of the Marchesa Durazzo; good portrait of the Lombard school, attributed to *Leon. da Vinci; Perino del Vaga*, Holy Family. To the right a handsome gallery with rococo-painting and a few ancient and modern statues: on the right, Apollo and Apollino, on the left, Mercury; at the end, Rape of Proserpine by *Schiaffino*. On the left, Crucifixion by *Van Dyck;* Adulteress by *Moretto*; St. Agnes by *Stuerbout;* Sibyl by *Guercino*. The throne-room is adorned with two large pictures by *Luca Giordano*.

The terrace commands a fine view of the city and harbour.

In the Piazza Acquaverde (Pl. 47; D, 1) rises the marble **Statue of Columbus**, who is said to have been born at *Cogoleto* (p. 101) in 1456. It was erected in 1862, and stands on a pedestal adorned with ships' prows. At the feet of the statue, which rests on an anchor, kneels the figure of America. The monument is surrounded by allegorical figures in a sitting posture, representing Religion, Geography, Strength, and Wisdom.

Between these are reliefs of scenes from the history of Columbus, with the inscription of dedication: '*A Cristoforo Colombo la Patria*', and '*divinato un mondo lo avvinse di perenni benifizi all' antico*'. — [On the house No. 9, Via Carlo Alberto, near the Piazza della Darsena (p. 90; Pl. E, 2), a niche contains a small *Statue of Columbus*, with the inscription, '*Dissi, volli, credi, ecco un secondo sorger nuovo dall' onde ignote mondo*'.]

Around the monument are grounds containing date-palms, dwarf-palms, and other specimens of tropical vegetation. Opposite is the *Palazzo Faraggiana*, with a marble frieze representing scenes from the life of Columbus, and an inscription.

The Piazza del Principe (Pl. C, D, 1, 2), to the W. of the station, commands a good view of part of the old fortifications and of the old tower of *S. Tommaso*. No. 4 in the piazza is the long ***Palazzo Doria** (Pl. 24), presented in 1522 to *Andrea Doria*, the 'padre della patria' (d. 1560, at the age of 95). It was remodelled in 1529 from designs by *Giov. Ang. Montorsoli*, and adorned with frescoes by *Perino del Vaga*, a pupil of Raphael.

The long Latin inscription on the side next the street records that *Andrea d'Oria*, admiral of the Papal, Imperial, French, and native fleets, in order to close his eventful career in honourable repose, caused the palace to be rebuilt for the use of himself and his successors. His praises were thus sung by Ariosto — 'questo è quel Doria, che fa dai pirati sicuro il vostro mar per tutti i lati'. — The finest of the Frescoes by *Perino del Vaga* (restored in 1845)), which in many respects recall the paintings of Raphael, are those on the ceiling, vaulting, and lunettes of the great entrance-hall, representing scenes from Roman history; a corridor hung with portraits of the Doria family, a saloon with a large ceiling-painting representing Jupiter overthrowing the Titans, and a room with the love adventures of Jupiter. The great hall is further adorned with reliefs by *Montorsoli* and the Titan saloon also contains a portrait of the aged prince with his favourite cat, and a superb chimney-piece. The elder branch of the Doria family, to whom the palace now belongs, generally resides at Rome.

The garden of the palace, extending towards the harbour, contains an extensive Loggia with arcades. The gardens on the hill opposite, with a statue of Hercules (*'Il Gigante'*) in a niche, also belong to the estate.

Farther on, in the direction of the Molo Nuovo, stretches the

new and shadeless *Passo Nuovo* promenade, which, together with the *Via Milano* (Pl. C, B, 2), runs above the extensive railway magazines (Maggazzini Generali), and commands a fine *View. — In this road, beyond the railway, lies the *Palazzo dello Scoglietto*, the property of Sign. Vitale Rosazza, the charming gardens of which also command a fine view (gardener, 1 fr.).

The *Molo Nuovo* and the *Lighthouse*, see p. 98.

On the coast, farther to the W., lies the suburb of **S. Pier d'Arena** or *Sampierdarena* (cab with one horse 2, with two horses 2½ fr.), with 17,900 inhab. and numerous palaces and gardens, including the *Palazzo Spinola*, and the *Palazzo Scassi*, formerly Imperiali, with a pleasant garden, both probably erected by Gal. Alessi. The church of *S. Maria della Cella* contains frescoes of the Genoese school. There is a large sugar refinery here. — Railway station, see p. 83; tramway, see p. 87.

A favourite promenade is the small park of **Acqua Sola** (Pl. G, 3, 4; 137 ft. above the sea), adorned with a fountain, situated on an eminence at the N.E. end of the town (approached most conveniently from the Piazza delle Fontane Morose by the Salita S. Caterina). The grounds were laid out in their present form on part of the old ramparts of the town in 1837. During the military concerts (p. 87) on Sunday afternoons the grounds are crowded. Pleasant views to the E. and S., finest towards the sea.

To the N. of Acqua Sola is the ***Villa Negro** (Pl. 46; reached from the Piazza Mazzini, or from the Via Garibaldi, by the Salita delle Battistine), the property of the city, and open to the public, with a well-kept garden, a small museum of Natural History (open on Sundays), and the beginnings of a Zoological Garden. Winding promenades ascend hence to a bastion at the back of the villa, about 150 ft. above Acqua Sola, commanding a fine survey of the city, the harbour, and environs. — The walk may be pleasantly extended thus: from Acqua Sola proceed to the S. by *Mura S. Stefano*, then by *Mura Sta. Chiara* (turn to the left and follow the town walls), *Mura del Prato* (to the left, below, is the *Manicomio*, or lunatic asylum), and then by *Mura delle Cappuccine*, and *Mura della Strega*, to the *Piazza della Cava* (Pl. F, 6). From this point we may proceed either to *S. Maria in Carignano* (p. 92), or to the *Molo Vecchio* (p. 89).

The ***Via di Circonvallazione**, a magnificent route on the hills at the back of the town, vies in beauty with the Corso Vittorio Emmanuele at Naples. It begins on the E. at the *Piazza Manin* (Pl. H, 3; 328 ft. above the sea-level), and leads thence along the slope, across a viaduct and in long windings, under various names (*Corso Solferino*, *Corso Magenta*, *Corso Paganini*), to the *Albergo dei Poveri* (Pl. E, F, 1, 2; 318 ft. above the sea), a hospital founded in the 17th cent., and last extended in 1835, accommodating 1300 persons. Thence it descends to the *Piazza Annunziata* (Pl. E, 2; p. 96) and to the *Piazza Acquaverde*. — Another fine street in course of construction is the *Via di Circonvallazione al Mare*, leading from the harbour to the mouth (*foce*) of the Bisagno.

The ***Campo Santo** (*Cimitero di Staglieno*, opened at 10 a.m.; see Map, p. 87), situated on the slope of the valley of the *Bisagno*, 1½ M. from the town, is reached from the Piazza Deferrari (p. 93) by the Via Giulia, Via S. Vincenzo, and *Porta Romana* (Pl. H, 4; cab there and back 5 fr.; omnibus 30 c.). It was laid out with considerable taste in 1867, and contains several good *Monuments. One of the finest is that of March. Tagliacarne in the lower row on the right, above No. 359. The whole arrangement of the cemetery is interesting, as also the rotunda in the upper row, the internal gallery of which is borne by monolithic columns of black marble. At the upper end of the cemetery, on the left, is the tomb of Giuseppe Mazzini (d. 1872). — The large pipes which are seen crossing the valley to the side belong to the water-works of the city.

**Excursions.** To the W. to *Pegli* (*Villa Pallavicini), by railway, see p. 101, or reached in 1¼ hr. by carriage (with one horse 10 fr.); tramway every 10 min., comp. p. 87. To the E. to *S. Francesco d'Albaro* (by tramway), near which are the *Villa Cambiaso (1557) and the Villa Paradisi; also to *S. Margherita* (by railway), and thence to *Portofino*, see p. 120.

## 16. From Genoa to Nice. Riviera di Ponente.

116 M. Railway in 6¾-8 hrs. (fares 21 fr. 55, 15 fr. 25, 10 fr. 90 c.; express 23 fr. 40, 16 fr. 55 c.). — Steamboat several times weekly.

The *Carriage Road along the charming *Riviera di Ponente*, the famous *Route de la Corniche*, will however still be preferred by many travellers, if not for the whole distance, at least for the most beautiful parts of the route, especially where the view is lost in passing through the numerous railway-tunnels, as between Savona and Loano, and between San Remo and Nice. A carriage-and-pair for the whole journey, which takes 3 days, costs about 150 fr., with gratuity. A carefully-worded written contract should be drawn up with the coach-hirer in Genoa (*Guelfo Andrea Rango*, near the Piazza dell' Annunziata, may be recommended). The traveller should take a picnic basket (cold meat, etc.) with him. — This journey is very attractive. The road affords a delightful succession of varied landscapes, traversing bold and lofty promontories, wooded hills, and richly cultivated plains near the coast. At some places it passes precipitous and frowning cliffs, the bases of which are washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers, erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests, and luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes meet the view, and even palms are occasionally seen (at S. Remo and Bordighera). Many of the towns are picturesquely situated on gently sloping heights (Porto Maurizio, S. Remo, Bordighera, Ventimiglia); others, commanded by ancient strongholds, are perched like nests among the rocks (Roccabruna, Eza). Small churches and chapels peering from the sombre foliage of cypresses, and gigantic grey pinnacles of rock rising proudly above the smiling plains, frequently enhance the charms of the scenery. Finally, the vast expanse of the sea, with its ever varying hues, forms one of the chief attractions. At one time it is bathed in a flood of sunshine, at another its beautiful blue colour arrests the eye; or while the shore immediately below the spectator is lashed with wild breakers, the snowy crests of the waves are gradually softened to view in the purple distance.

The railway skirts the coast, and runs parallel with the high-road as far as Savona. The numerous promontories are penetrated by tunnels. 2½ M. *S. Pier d'Arena*, see pp. 83, 99; 3½ M. *Corni-*

MARE LIGURIO
SAVONA
GENOVA
SESTRI PONENTE
Loano
Pietra Lig.
Finalmarina
Noli
Spotorno
Bergeggi
Vado
Varazze
Cogoleto
Arenzano
Sassello
Campofreddo
Pontedecimo
Nervi
Bogliasco
Longitudine Est di Parigi
Chilometri. 1 : 500.000
Engl. Miles.
Wagner & Debes, Leipzig

*gliano* (*Grand Hôtel Villa Rachel; Albergo della Confidenza, on the road from Cornigliano to Sestri), with numerous villas, well adapted for a prolonged stay in the months of April and May.

5 M. *Sestri Ponente* (*Grand Hôtel de Sestri, with sea-baths), with 10,500 inhab., also possesses a number of villas, a church adorned with frescoes, and several manufactories and wharves (tramway, see p. 87). The Villa Rossi has a beautiful garden. The '*Grotta*' of Sestri has been known for two centuries. The hotel is recommended for a visit of some duration ('pension' 8 fr.).

6 M. **Pegli** (*Grand Hôtel de Pegli*, formerly Palazzo Lomellini, with garden, D. 5, B. $1^1/_2$, L. 1, A. 1, 'pension' 9-15 fr.; **Hôtel Gargini;* these two on the coast; **Hôtel d'Angleterre*, near the station; *Café-Restaurant Borrini*, 'pension' 6-7 fr.), a small sea-bathing place, with 7300 inhab., which attracts numerous visitors from Genoa, is adapted, like Cornigliano and Sestri, for a resting-place on the way to the favourite wintering-places on the Riviera. Numerous cool and pleasant walks in the wooded valleys and on the hill-slopes lend a charm to Pegli not possessed by the warmer places in the Riviera. A number of pleasant villas are also situated here, such as the Villa Rostan, with grounds in the English style, Villa Elena Doria, and particularly the beautiful **Villa Pallavicini*, which forms a favourite object for an excursion from Genoa (comp. p. 100; visitors are admitted between 10 and 3 on entering their names in the visitors' book).

The villa is immediately to the left on leaving the station. The visit takes about 2 hours. An attendant (1 fr., for a party 2 fr.) conducts visitors through the grounds and park, which extend to a considerable height on the slopes rising from the coast, and display a rich profusion of oleanders, azaleas, camellias, etc. Several points of view afford delightful prospects of Genoa, the sea, coast, and mountains. On the highest of these points stands a castle in the mediæval style with a tower, which affords an extensive and magnificent panorama. Around it are indications of a simulated siege, the mausoleum of the fallen commandant, and the ruin-strewn burial-place of his heroes. Farther on is a stalactite grotto with a subterranean piece of water, over which visitors are ferried, and a striking glimpse under the bridge of the lighthouse of Genoa and the sea; kiosques in the Pompeian, Turkish, and Chinese style, obelisk, fountains, etc. may also be inspected. The gardens also contain examples of the coffee, vanilla, cinnamon, pepper, sugar-cane, camphor, and other tropical plants, some of them remarkably fine.

8 M. *Prà*, another small ship-building place; 9 M. *Voltri* (Albergo Svizzero), with 6000 inhab., situated at the mouth of the *Ceruso* in a fertile plain sprinkled with villas.

Beyond Voltri numerous tunnels and bridges. $13^1/_2$ M. *Arenzano* (*Hôtel d'Angleterre, 'pens.' with wine from $6^1/_2$ fr.); beautiful retrospect of the coast as far as Genoa. 16 M. *Cogoleto*, the supposed birthplace of Columbus (p. 98). The house in which he is said to have been born, now a poor tavern, bears the inscription: —

*Hospes, siste gradum. Fuit hic lux prima Columbo;*
*Orbe viro majori heu nimis arcta domus!*
*Unus erat mundus. 'Duo sunt', ait iste. Fuere.*

20½ M. *Varazze*, or *Voragine*, a town with 9800 inhab., is a considerable ship-building place. The coast on both sides of it is rocky, and there are numerous cuttings and tunnels.

23 M. *Celle;* 25 M. *Albissola*, at the mouth of the *Sansobbia*, where pottery is largely manufactured.

27½ M. **Savona** *(Rail. Restaurant; Albergo Svizzero, Roma*, both well spoken of; *Italia)*, a town with 16,000 inhab., the capital of the Montenotte department under Napoleon I., is charmingly situated amidst lemon and orange gardens. The harbour, commanded by a fort, presents a busy scene. The *Cathedral* of 1604 contains several good pictures. The handsome theatre, erected in 1853, is dedicated to the poet *Chiabrera* (1552-1637), a native of the place. The church of *Madonna degli Angeli* affords a fine view of the town. *Santuario di Savona*, see p. 84.

*From Savona to Turin*, see p. 81; *to Alessandria*, see p. 82.

31 M. *Vado.* On this side of the extensive *Capo Bergeggi* a fine *Retrospect of the Riviera as far as Genoa is enjoyed. Then a tunnel and galleries, through the arches of which the sea and the small island of *Bergeggi* are seen. The construction of the line was attended with much difficulty here, and several long tunnels are traversed. 35 M. *Spotorno;* 37 M. *Noli*, a small town shaded by dense olive-groves, with the ruins of a castle.

42 M. *Finalmarina* (Hôtel Garibaldi, indifferent) is the seaport and principal part of the town of *Finale*, which consists of three different villages; it contains a cathedral, by Bernini, with double columns of white marble, a dome, and rich gilding. To the left lies *Finalborgo*, the oldest part, with a castle; and farther to the E. is *Finalpia.* In the neighbourhood are interesting caverns, with prehistoric remains. — 43 M. *Borgio Verezzi;* 45½ M. *Pietraligure;* 48 M. *Loano*, with a ruined castle; to the right of the line are two suppressed monasteries, of which *Monte Carmelo*, the higher, erected by the Dorias in 1609, commands a fine view. The large twelve-sided church of the village was also erected by the Dorias. Beyond (50 M.) *Ceriale*, with its market-gardens, the mountains recede.

53 M. **Albenga** (*Albergo Reale, Vittoria*, both thoroughly Italian), the *Albingaunum* of the Romans, an ancient town and episcopal residence, 1 M. to the W. of the station. Between the station and the town are extensive remains of the *Ponte Lungo*, a Roman bridge. Several châteaux of the old noblesse with lofty towers; cathedral with towers and elegant façade, all of brick. — To the left, from the sea, rises the rocky island of *Gallinaria*, crowned with a tower.

The line now quits the coast and traverses olive groves, vineyards, and orchards. The train crosses the *Centa* and skirts the promontory of *S. Croce.* Several tunnels.

57 M. **Alassio** (*Grand Hôtel d'Alassio*, 'pens.' 10-12 fr.; *Hôtel de Rome*, with large orangery, D. 4¼, B. 1½, 'pens.' 7-8 fr., both on the beach; *Hôtel de Londres*, nearer the station), a seaport and

summer bathing-place, also frequented in winter by English visitors, with 4800 inhab. and gardens containing palm-trees.

59½ M. *Laigueglia;* beautiful retrospect of the wild Capo della Croce. The train penetrates the *Capo delle Mele* by means of a long tunnel, and enters a valley thickly planted with olives. 62 M. *Andora-Marina;* the village of Andora lies on the hill to the right; then several tunnels. 64½ M. *Cervo*, picturesquely situated on the slope; then (66 M.) *Diano Marina*, in a fertile plain; to the right, inland, *Diano Castello.* — The train enters a more extensive coast district, in which Oneglia and Porto Maurizio are situated.

69½ M. **Oneglia** *(Rail. Restaurant; Hôtel Victoria*, well spoken of; *Albergo del Vapore)*, a beautifully situated town, with 8000 inhab. and a shallow harbour. Active trade in olive-oil, the finest qualities of which are produced here and at Porto Maurizio (see below). The prison near the station somewhat resembles a church.

The train crosses the broad stony bed of the *Impero*, which the road crosses to the left by a neat suspension-bridge. — 71 M. **Porto Maurizio** *(Hôtel de France)*, a town with 7300 inhab. and a good harbour, most picturesquely situated in the midst of dense olive-groves, and frequented of late as a winter-residence. This town is the seat of the authorities of the district, and also carries on an important trade in olive-oil.

74 M. *S. Lorenzo.* The low, massive towers which now rise at intervals along the coast to the right of the line, some of which have been converted into dwelling-houses, were erected for the defence of the country against Saracen marauders in the 9th and 10th centuries. 78½ M. *S. Stefano-Rivaligure.* To the right on the hill stands the fortified *S. Stefano*, beyond which the broad *Val Taggia* is entered. The train crosses the *Taggia* and stops at (79½ M.) the station of that name (the village lies 3 M. up the valley). Beyond the next tunnel a valley opens on the right commanding a charming view of *Bussana*, romantically perched on a rock. The village opposite is *Poggio*, which first becomes visible. The train now passes through the *Capo Verde* by a tunnel and reaches —

85 M. **San Remo.** — **Hotels** and **Pensions.** *On the W. Side of the Town:* *Grand Hôtel de la Paix, near the station, in a fine open situation ('pension' 9-12 fr.); *Grand Hôtel de Londres; *Hôtel Bellevue, 'pens.' 12-15 fr.; *Grand Hôtel Royal, a handsome new building, finely situated; Hôtel Paradis; *West End Hotel, with elevator and garden; Villa Quisisana, adjacent, with garden; Pension Tatlock, for Germans; Hôtel Pavillon, moderate charges; *Hôtel des Anglais, with garden; Grand Hôtel Palmieri, close to the sea. — In the principal part of the lower town: *Hôtel di San Remo, near the station, D. excl. wine 4, L. ¾, A. ½ fr.; Pension Suisse, from 7 fr., well spoken of; Hôtel Midi, Hôtel Molinari, moderate prices; *Hôtel Beausèjour, Via Gioberti; Hôtel Grande Bretagne (Italian style). — *On the E. Side of the Town:* *Hôtel Méditerranée, dépendence of the Hôtel de la Paix, well spoken of, 'pension' 10-15 fr.; *Hôtel Victoria, farthest from the station, but with S. aspect; both these have gardens extending down to the sea; *Hôtel de Nice, in a sheltered situation; Hôtel d'Angleterre, less pretending, well spoken of; Hôtel Brighton; *Pension Böttcher,

7-11 fr., Villa Lindenhof, well spoken of, these two open in summer also; Pension Goltz, for young ladies and children, from 15th Oct. to 15th April 1600 fr. — The charges at San Remo are now nearly as high as at Mentone. A room in a hotel costs 3-6 fr. daily, full 'pension' 7-15 fr.

**Apartments.** The choice of small suites of private apartments is annually increasing. They are to be found in the Via Gioberti, Vittorio Emmanuele (Casa Escoffier, in the former Hôtel Royal), in the Via Feraldi, in the Corso Garibaldi (Villa Corradi, Villa Luigia, Villa de Carli), and in the new street running parallel with the railway. Others may be hired in the interior of the town, but these are less desirable, owing to the coldness of the street. Villas abound; rent for the winter 2000-10,000 fr. (list at Mr. W. Congreve's, the English vice-consul, Via Privata, and at the Agence Ligurienne), including furniture and the other requisites for housekeeping (distinct bargain necessary). A more moderate rent than that advertised is generally taken. Situation should be carefully considered where invalids are concerned, and a S. aspect is essential.

**Restaurants.** *Brianzi*, déj. and D. with wine 100 fr. per month; *Maison Dorée; Rigollet*, all in the Via Vitt. Emmanuele. — **Cafés.** **Européen*, Via Vitt. Emmanuele, cup of coffee 20 c., Vienna beer 30 c., Nuremberg beer 35 c.; *International*, also in the Via Vitt. Emmanuele; *Garibaldi*.

**Reading Room** at the *Circolo Internazionale*, where balls and concerts are also given; subscription for the winter 50, per quarter 30, per month 12 fr.

**Physicians.** English, *Drs. Danbeny, Freeman, Turner*, and *Hassall;* German, *Drs. v. Brunn, Goltz*, and *Biermann;* Italian, *Drs. Ajoardi, Ameglio, Onetti*, and *Panizzi*. — **English Chemist:** *Squire*, Via Vittorio Emmanuele; *Pharmacie Internationale*, at the corner of the Via Vitt. Emmanuele and Via Feraldi; Italian, *Calvi*, Via Vittorio Emmanuele; *Panizzi* (a good botanist), Via Palazzo. — **Baths:** at *Dr. Charreton's* Etablissement Hydrothérapique, 10 min. to the E. of the Hôtel Victoria, and in the *Stabilimento Bagni*, Via Privata.

**Post and Telegraph Office,** Via Roma.

**Bankers.** *Asquasciati, Rubino*, both in the Via Vitt. Emmanuele.

**Shops.** *Gandolfo*, bookseller, Via Vittorio Emmanuele. In the Via Palazzo, the old main street of the town, the shops are often better and less expensive, although less showy, than those in the Via Vitt. Emmanuele, the new main street. Among the specialties of the place are inlaid wood (depôt of *Mlle. Nicolas*) and the perfumes manufactured by *Ajoardi*.

**English Vice-Consul.** Mr. Walter Congreve, Via Privata.

**Music:** in the Giardino Pubblico thrice weekly. — Teatro Amedeo. Operas are performed from 1st Jan. to Easter.

**Carriages.** Per drive in the town, with one horse 1 fr., with two horses 1½ fr.; per hour 2 or 3 fr.; if luggage over 40 lbs., each box ½ fr.; one-horse carr. to Mentone 30 fr. — **Donkey** per day 5, half-day 3 fr., and gratuity. — **Boat** per hour for 1 person 1 fr., for several 2 fr. and fee.

**Climate.** San Remo is surrounded by an unbroken semicircular hill sloping upwards from the Capo Nero by La Colla to its culminating point in the Piano Carparo and Monte Bignone, which attain a height of nearly 4000 ft., and descending thence to the Capo Verde, the summit of this barrier being nowhere more than 4 M. distant in a straight line. The N. winds are therefore entirely excluded from this favoured spot, especially as a double range of Alps rises behind the town a little farther back, while at the same time the violence of the E. and W. winds is much broken. Violent E. winds, however, frequently occur at the end of February and the beginning of March, and the 'Mistral' and 'Brise' are also unwelcome visitors at this season. Rain is not unfrequent in the latter half of October and the first half of November, but December and January are usually calm and sunny. — Consumptive and bronchial patients are recommended to reside in the E. bay on account of its more sheltered situation and more humid atmosphere, while sufferers from liver and similar complaints will find the dry and stimulating air of the W. bay more beneficial.

**English Church,** Via Carli, service during the season.

Geograph. Anstalt von

Wagner & Debes, Leipzig

*San Remo*, although apparently a small place, contains 15,000 inhab., densely crowded in the older parts of the town, which consist of a labyrinth of quaint and narrow lanes, flights of steps, archways, lofty and sombre houses, and mouldering walls. The arches by which the houses are connected high above the streets are intended to give them stability in case of earthquakes. The town, which was formerly fortified, stands on a hill between two short valleys, and the houses rising one above another receive their modicum of light and air from the back only. *Castigliuoli*, a smaller quarter on the W. side, is similarly situated.

The E. part of the town terminates in an eminence approached by broad roads shaded by cypresses, commanding charming views of the bay and mountains, and crowned with the white dome-covered church of the *Madonna della Costa*, in front of which there is a large hospital for lepers. On a more prominent point stands the Villa Carbone, with a low octagonal tower (fee $^1/_2$ fr.), the panorama from which conveys a good idea of the peculiarities of the situation. Corsica is visible in the distance to the S.

Another walk may be taken to the W. pier of the small harbour, which is defended by the fort of *St. Tecla*, erected by the Genoese, and now used as a prison. A survey from the upper platform of the Molo will convey an idea of the sheltered position of the town, which renders the climate as genial as that of Mentone and has brought the place into notice as a winter-residence for invalids (comp. p. 104). In the rich vegetation the olive predominates, while the hills above are chiefly clothed with pines. Country-houses and churches peep from amidst the olive groves in every direction, the highest being at *San Romolo* at the foot of the Bignone, to which the few visitors who remain throughout the summer resort in order to escape from the heat. Several fine palms rise in the principal street of the lower and modern part of the town, and others in the 'palm-quarter' of the old town, and other places (comp. below).

WALKS numerous and pleasant, but occasionally rough. Near the station are the *Giardino Pubblico*, containing palms, eucalyptus, etc., and a small fountain, and the *Corso Mezzogiorno*, which is planted with palms and pepper-trees and terminates towards the W. in the *Giardino dell' Imperatrice*, a garden laid out under the auspices of the late Empress of Russia. The most sheltered walk higher up in the basin is the *Berigo Road*. A similar walk has also been constructed on the E. bay. — A beautiful point of view easily reached is the **Madonna della Guardia* on the *Capo Verde*, returning by *Poggio*. — To *S. Romolo* 3 hrs., an excursion for which a donkey may be hired. About 2 hrs. higher rises the *Monte Bignone* (4235 ft.), which commands a beautiful panorama of the sea to the S. and the Maritime Alps to the N., on the way back from which the *Piano del Re*, a celebrated point of view, may also be visited. — Good roads lead to *Ceriana* and to *Taggia* (p. 103). — To *La Colla* by Ospedaletti (see below) 2 hrs.; or direct, by a very ancient road, 3 M.

The train passes through a tunnel under the *Capo Nero*, while the road winds over the promontory at a considerable height. — 88$^1/_2$ M. *Ospedaletti* (Hôtel de la Reine) has recently been converted into a watering-place by a Lyonese company at great expense. It is

also the station for the loftily-situated (1 hr.) *La Colla*, the town-hall of which contains a valuable picture-gallery. A view is now soon obtained of the palm-groves of —

92 M. **Bordighera.** — **Hotels.** Hôtel Bordighera, with a garden of palms, R. 2-5 fr., board 7 fr.; *Hôtel d'Angleterre, good cuisine, same charges, these two closed in summer; Hôtel Beaurivage; Hôtel et Pension Bellevue; Hôtel Windsor; Hôtel et Pension Belvedere, well situated, 'pens.' 9-10 fr.; Pens. Anglaise, 7-9 fr.; Pens. Pallombi. — *Apartments:* Miss Patrick; Villa Pozzoforte (Hamilton); Casa Rossa (dépendance of the Hôtel d'Angleterre), etc.

**Physicians:** *Dr. Goodchild*, *Dr. Christeller*, and *Dr. Semeria.*

**English Church,** *Rev. P. C. Wodehouse.*

**Post Office,** Borgo Marina, open from 7.30 a.m. to 8 p.m. — **Telegraph Office,** in the railway-station, open from 7 a.m. till midnight.

**Climate.** Bordighera itself is too exposed to make a good resort for invalids, but behind the town proper lies a pleasant quarter well sheltered by trees and hills, especially in its E. half. The temperature and humidity of the climate here resemble those of San Remo, while rain falls even less frequently than there. The luxuriant olive plantations of this quarter are traversed by the old *Strada Romana (Via Aurelia)*, now laid out as a boulevard. About 300 visitors now spend the winter here.

*Bordighera* is situated on a hill projecting into the sea, and consists of an upper and a lower quarter. Pop. 2500. Beautiful *View from the top of the hill (from the terrace of the small *Café Cadama*, 'pension' 6½ fr., to the left as the picturesque upper part of the town is entered), embracing the bay of Ventimiglia, Mentone, and Monaco as far as the Estérels, with groves of palms in the foreground (*Phoenix dactylifera*, the fruit of which seldom ripens sufficiently here to be edible). A considerable trade is carried on in palm branches and young palm-trees. The **Giardino Winter* and the *Giardino Moreno*, both containing beautiful palms, are worthy of a visit. Excursion to the neighbouring *Dolceacqua*, with the ancestral château of the Dorias of Genoa, and to *Pigna*.

Farther on, to the right of the line, is the Protestant school of *Vallecrosia*, immediately beyond which the *Nervia* is crossed, and a glimpse of the Maritime Alps obtained. 94½ M. **Ventimiglia,** French *Vintimille (*Rail. Restaurant; Hôtel de l'Europe)*, where passengers' luggage is examined at the custom-house. The town, which is an Italian frontier-fortress, with 8000 inhab., lies very picturesquely on a hill beyond the *Roja*, a stream whose broad stony channel the line crosses farther on. The train passes through a tunnel and approaches the sea. View limited. — [On this part of the route the scenery is much finer on the road than on the railway. The road ascends gradually and is guarded by forts at the highest point. In descending it commands several fine views in both directions. On a hill to the right are the ruins of a Roman fort. *Mortola*, with its church, farther on, stands picturesquely on a rocky eminence. The road then skirts a gorge and ascends to the last height, where a view of Mentone is disclosed. Immediately beyond this point is the Italian dogana. On the hill to the right lies *Grimaldi*. Charming country-houses with lemon and orange-gardens and luxuriant

vegetation are now passed. The deep gorge crossed by the *Pont St. Louis* forms the boundary of France.] —

101½ M. **Mentone**, French *Menton*. — **Hotels** and **Pensions**. *On the W. Bay.* (1.) At some distance from the sea: *Hôtel des Iles Britanniques, well fitted up; Hôtel National, also admirably fitted up, with a lift; Hôtel du Louvre, 'pension' on the 1st floor 15, 2nd floor 13, 3rd floor 11 fr.; Hôtel de Venise; Hôtel des Ambassadeurs; *Hôtel des Alpes; *Hôtel d'Orient, finely situated; Hôtel des Etrangers; Hôtel des Princes; Hôtel des Bains; Hôtel de Turin; Pension Centrale. On the Avenue de la Gare and the Turin road: Hôtel de la Gare, Hôt. des Voyageurs, both near the station; Pension du Nord, frequented by Scandinavians; Hôtel du Parc, with 'pension'; Hôt. de l'Europe. To the N. of the station: Pension Comfortable. — (2) In the Promenade du Midi, Route Nationale, Avenue Victor Emmanuel, and Rue St. Michel, near the sea: *Hôtel du Pavillon, at the W. end of the town (tramway-station), patronised by English and Americans; *Pension Condamine; Hôtel Splendide; Pension de Londres; Hôtel de Russie; *Hôtel de Paris; *Pension Camous; Pension d'Angleterre; Hôt. Méditerranée; Hôtel Westminster, Hôtel Victoria, both with elevators; Grand Hôtel de Menton, with garden; Hôtel du Midi.

*On the E. Bay:* *Hôtel d'Italie, with pleasant garden, patronised by the English, and *Hôtel Bellevue, both situated above the high-road; *Hôtel de la Paix; *Hôtel des Anglais, frequented chiefly by English; Grand Hôtel, with large garden; Pension Beau-Site; *Hôtel & Pens. Beaurivage; *Hôtel Britannia; *Pension Gaberel, in the *Villa Marina;* *Pension St. Maria. — 'Pension' 7-20 fr. per day, exclusive of fire, lights, and wine.

All the hotels and pensions are closed during summer, with the exception of the Hôtels Méditerranée, d'Angleterre, de Turin, du Parc, de l'Europe, and de la Gare.

In both bays there are also numerous (300) charmingly situated and sometimes handsomely furnished villas, a list of which may be obtained of the agent *T. Amarante*, who draws up contracts for a lease, takes inventories of furnishings, and compares them again when the visitor leaves. The rents vary from 1000 to 7000 fr. and upwards for the season. Private apartments for the season, from 700 fr. upwards, are also to be had, where the visitor may have his own 'menage', and live less expensively than at a pension. Choice of situation, comp. p. 104.

The *Cercle Philharmonique* contains a reading-room, and frequently gives balls and concerts; subscription 60 fr. for the season, ladies 48 fr.; per month 15 fr., ladies 12 fr.

**Restaurants.** *Hôtel de l'Europe; Hôtel du Parc; Maison Dorée; du Cercle.*

**Cafés.** *Café du Nord*, Avenue de la Gare (cup of coffee 40 c.); *Café de la Paix; Café de Paris.* — **Confectioner**: *Rumpelmayer*, in the Jardin Public.

**Physicians.** *Drs. Bennet, Marriott, Rowland*, and *Siordet*, English; *Drs. Reale* and *Farina*, Italian; *Drs. Stiege, Jessen, v. Cube*, and *Thieme*, German; *Dr. Taverney*, French Swiss. — Chemists: *Albertotti, Gras*, and *Jassoud*, who make up English and German prescriptions during the winter.

**Post Office**, Rue Gavini. — **Telegraph Office**: Avenue Victor Emmanuel 19.

**Bankers**: *Martini (Biovès & Co.); Franc. Palmaro* (Engl. vice-consul); *Adamin Bottini; Crédit de Nice, Crédit Lyonnais*, both in the Avenue Victor Emmanuel. — **Booksellers**: *Giordan*, with reading-room and circulating library; *Librairie Centrale*, Rue St. Michel. — **Bazaar** at P. Amarante's *Maison Modèle.* — **Photographers**: *Ostroga*, Rue Partonneaux; *Anfossi*, Avenue Victor Emmanuel.

**Music** once weekly at the Cercle, and thrice weekly in the Jardin Public, in winter 2-3, afterwards 3-4. 30.

**Tramway** through the town during the season from the Quartier Garavent to the Quartier Madonna, every 1/2 hr., 10-40 c.

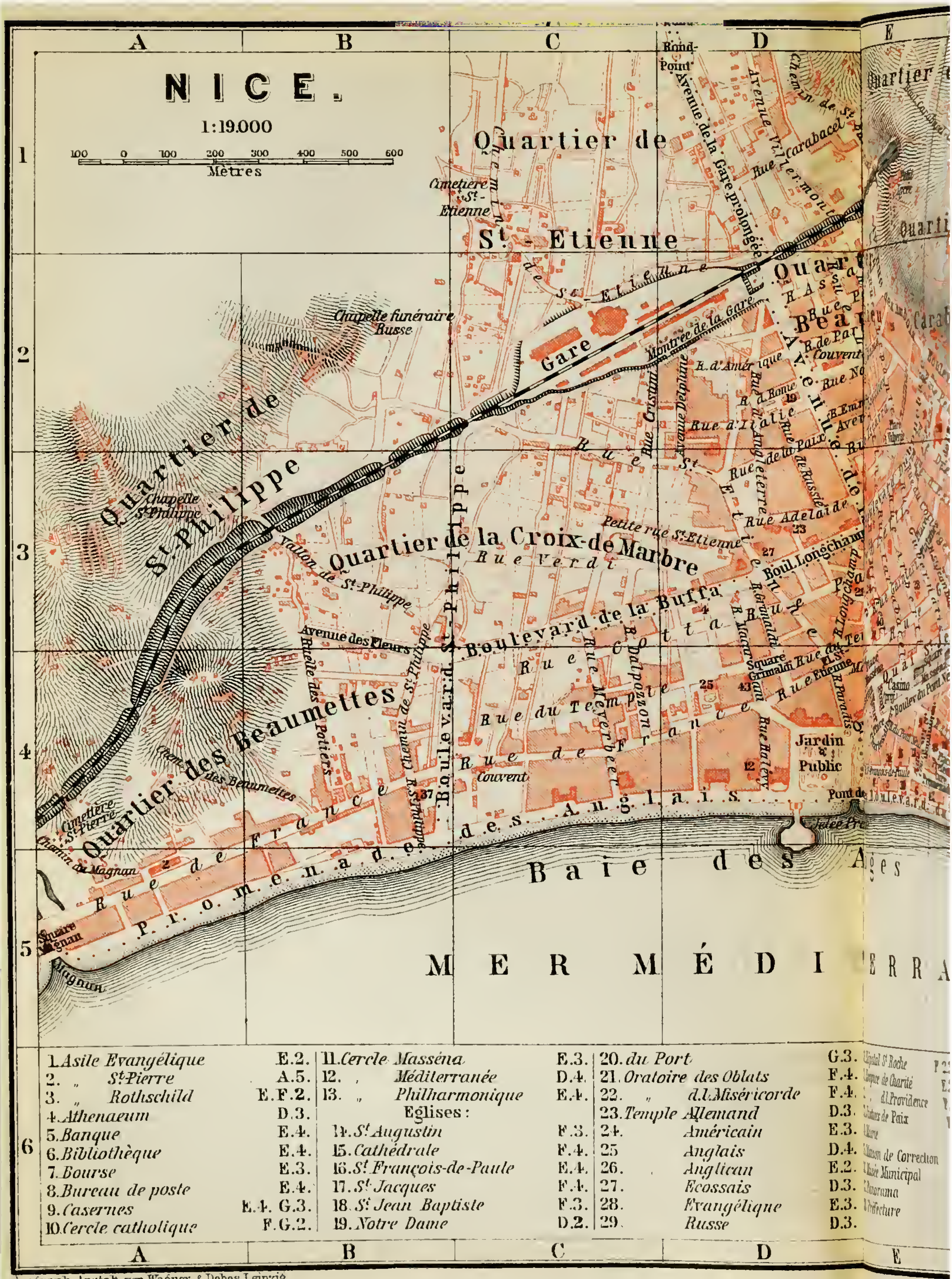
**Carriages.** Drive in the town, with one horse, 1¼ fr., with two horses 1¾ fr.; per hour 2½ or 3½ fr.; for half-a-day one-horse 8-10, per day 12-15 fr., two-horse 25 fr.; to Monte Carlo with one horse 12, with two horses 15 fr. and fee; to Roquebrune, Vallée de Gorbio, Vallée de Menton, and Cape Martin 8 fr.; to Monti (Vallée de Turin) 10 fr. — **Donkeys** 5 fr. per day, 2½ fr. for half-a-day, and gratuity.

**English Church Service** during the season.

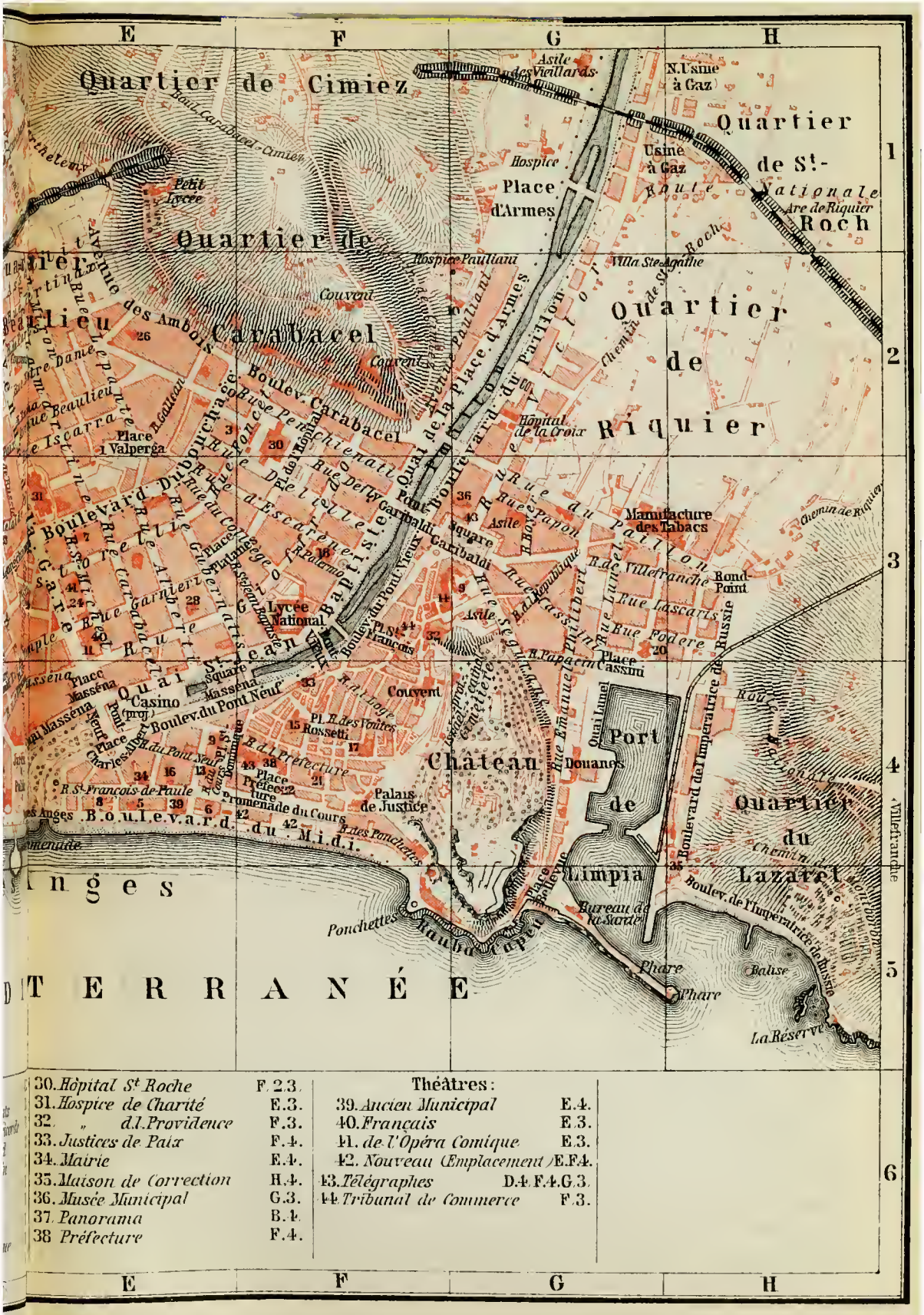
**Climate.** Mentone is protected on the N. by a girdle of rocky mountains, and is considered one of the most favourable spots for a winter-residence on the Riviera. The E. bay in particular is thoroughly sheltered, and has a mean temperature in winter of 50° Fahr. A cool and refreshing breeze, however, generally springs up about noon, and the cold 'Brise' is also an occasional visitor. Between Nov. 1st and the end of April the average number of rainy days is 40, while snow scarcely ever falls. Fogs are unknown, but heavy dews are frequent. The W. bay is cooler than the E. bay, but has a greater choice of houses at a distance from the sea, and also affords pleasanter walks. About 2000 English, American, and German families regularly spend the winter in Mentone.

*Mentone*, a small town with 5600 inhab., formerly belonging to the principality of Monaco, and afterwards under the Sardinian supremacy, was annexed to France in 1860. It is charmingly situated on the Bay of Mentone, which is divided into the *Baie de l'Est* and the *Baie de l'Ouest* by a rocky promontory. Several small brooks empty themselves into the W. bay. The vegetation is luxuriant, consisting chiefly of orange and lemon groves interspersed with gnarled carob-trees (ceratoria siliqua), figs, olives, etc. The *Promenade du Midi* and the *Jardin Public* are favourite walks in the afternoon. The ruined castle on the above-mentioned rocky promontory, which has been converted into a burial-ground, affords a fine view, embracing S. Agnese on a lofty hill, erected for defence against the Saracens. Another picturesque point is the monastery of **S. Annunziata*, to which a tolerable path ascends (in 1/2 hr.) from the Turin road (to the left immediately beyond the railway). Pleasant and sheltered walks may also be taken to the *Vallée de Gorbio* (practicable for driving), *Vallée Cabrole*, and *Vallée de Menton*, and to the *Cap Martin*, which bounds the Bay of Mentone on the W.; another to *Grimaldi* (p. 107), to the E., immediately beyond the frontier bridge, where a tower in Dr. Bennet's garden commands a fine view; another to *Mortola* (p. 106), where admission is granted to Mr. Hanbury's beautiful garden. Queen Victoria spent a few weeks at Mentone in the spring of 1882, in a villa belonging to Mr. Henfrey.

Excursions. A very attractive walk or drive may be made by the new road to Sospello, following the right bank of the *Torrente Carrei*, which flows into the Baie de l'Ouest. Near (4 M.) *Monti* the road begins to ascend. About ¾ M. farther on, a little to the right of the road, is the *Gourg de l'Ora*, a grotto with a waterfall. The road then ascends the *Col de Guardia*, in wide curves, penetrating the upper part of the hill by a tunnel 260 ft. in length. At the other end of the tunnel lies the rocky nest of *Castillon* (2530 ft.), 9½ M. from Mentone and 4½ M. from *Sospello* (p. 117). — Also by (4 M.) *Castellar* to the summit of the **Berceau** (3600 ft.; 3-4 hrs.); magnificent prospect, embracing the mountains of the coast, the blue expanse of the Mediterranean, and Corsica in the distance




Geograph. Anstalt von Wagner & Debes Leipzig




| | | | |
|---|---|---|---|
| 30. *Hôpital St Roche* | F.2.3. | **Théâtres:** | |
| 31. *Hospice de Charité* | E.3. | 39. *Ancien Municipal* | E.4. |
| 32. „ *d.l.Providence* | F.3. | 40. *Français* | E.3. |
| 33. *Justices de Paix* | F.4. | 41. *de l'Opéra Comique* | E.3. |
| 34. *Mairie* | E.4. | 42. *Nouveau (Emplacement)* | E.F.4. |
| 35. *Maison de Correction* | H.4. | 43. *Télégraphes* | D.4. F.4. G.3. |
| 36. *Musée Municipal* | G.3. | 44. *Tribunal de Commerce* | F.3. |
| 37. *Panorama* | B.4. | | |
| 38. *Préfecture* | F.4. | | |

(guide advisable; Louis Jouan of Mentone, donkey-hirer, recommended; the last 1/4 hr. must be accomplished on foot). — To *S. Agnese* (Inn, poor), situated on a serrated ridge of rock (2510 ft.), 2 hrs.; returning by (2 hrs.) *Gorbio* and *Roccabruna* to Mentone (in 4-5 hrs. more). From S. Agnese the '*Aiguille*' (4232 ft.) may be ascended in 2-2 1/2 hrs., also commanding a fine view. — To *Camporosso*, situated 3 1/2 M., and *Dolce Acqua*, 7 M. inland from Ventimiglia (p. 106). — Comp. also p. 116.

The ROAD FROM MENTONE TO NICE, 19 M. (by carr. in 3 hrs.; 25-30 fr., 2-3 fr. gratuity), the so-called '*Route de la Corniche*', traverses the most beautiful part of the Riviera, and is far preferable to the railway. It ascends through the most luxuriant vegetation, and commands a charming retrospect of Mentone and the coast as far as Bordighera. Then, as the top of the first hill is gained, a view of *Monaco* (see below), to which a road descends to the left. To the right of the road, higher up, *Roccabruna* (see below) is visible. Then *Turbia* with its huge Roman tower, now a mere shell, the remains of the *Tropaea Augusti* (whence the name 'Turbia'), erected to commemorate the subjugation of the Ligurian tribes (A.D. 13). Another very beautiful view is enjoyed here. To the E. the wild mountains and the entire coast from Ventimiglia to Bordighera; W. (view in this direction from a point a few steps above the tower) the Mediterranean, the French coast near Antibes, the island of St. Marguerite, the Montagnes de l'Estérel, and other distant coast-hills. The road now enters a bleak mountain-district. On the left is *Eza* (p. 110), a group of grey and venerable houses with a white campanile, perched on an isolated rock rising abruptly from the valley. The culminating point of the road is now reached, and the wooded promontory of *St. Jean* (p. 116), *Beaulieu* (p. 116), and *Villafranca* (p. 116) become visible. Beyond these a view is obtained of the beautiful valley of *Nice* (p. 110), with its villas, monasteries, villages, and green hills.

The RAILWAY from Mentone to Nice skirts the coast the whole way, and affords very inferior views to the magnificent and lofty carriage-road. It crosses the *Borigli*, penetrates *Capo Martino* (see above) by means of a tunnel, and stops at stat. *Cabbe-Roquebrune*. The village (Ital. *Roccabruna*) lies on the hill to the right, in the midst of orange and lemon groves, commanded by a ruined castle. 105 1/2 M. *Monte Carlo*, station for the *Casino* of Monaco (see below).

107 M. **Monaco.** — **Hotels.** At *Monte Carlo:* GRAND HÔTEL CONTINENTAL, a large establishment, 'pens.' 15-40 fr.; HÔTEL DE PARIS, also on a grand scale, adjoining the Casino, B. 2, D. 6 fr.; BEAU-RIVAGE; GRAND HÔTEL MONTE CARLO; ANGLETERRE; HÔTEL DE LONDRES, near the Casino. — At *Condamine*, 1/2 M. from Monte Carlo: HÔTEL DES BAINS; HÔTEL DE FRANCE; BRISTOL; BEAU SÉJOUR; BEAU SITE; CONDAMINE; VICTORIA, on the hill, above the station; HÔTEL DES ANGLAIS; HÔTEL DES ETRANGERS.

*Carriage* from the station to the town 1 1/2, per hr. 3 fr.; two-horse carr. to Nice 30 fr.

*Monaco*, picturesquely situated on a bold and prominent rock, is the capital (1500 inhab.) of the diminutive principality of that name, to which Mentone and Roccabruna also belonged down to 1848. The princes, who were anciently renowned for their naval exploits, exercise sovereign rights, but the customs and post-office are in the hands of France. The palace (shown on Tues., 2-4 p. m.), which is adorned with frescoes, contains a suite of sumptuously furnished apartments, and possesses a fine garden. Pleasant promenades extend round the rocky point, which commands a beautiful view of the sea-coast to the E., particularly striking by

evening-light. Visitors are attracted to Monaco by the mildness of the climate in winter, and by the sea-bathing in summer, but the chief inducement to many is the 'tapis vert' at the *Casino*, which stands on a promontory to the E. of the town, surrounded by beautiful grounds (café, music twice daily; classical concerts on Thursdays), and commanding a fine view (Casino station, see above). The garden of the *Villa Walewska*, open in winter on Thursdays from 1 to 5, is worthy of a visit.

Beyond Monaco the train passes through three long and several shorter tunnels. 111 M. Stat. *Eza;* the village, situated on an isolated rock on the right, high above the line, was once a stronghold of Saracen freebooters, who levied contributions on the surrounding district. 112½ M. *Beaulieu* (p. 116). — 113½ M. *Villafranca* (p. 116). The train now enters the valley of the *Paglione* by means of a tunnel nearly 1 M. in length, crosses the stream, passes through another tunnel, and reaches the station of (116 M.) **Nice** on the right bank of the river.

## 17. Nice and its Environs.

*Comp. Map, p. 114.*

**Hotels.** In the Promenade des Anglais (Pl. A-D, 5, 4): *Hôtel des Anglais, *du Luxembourg, de la Méditerranée, Westminster, de Rome, all first class. — By the Jardin Public (Pl. D, 4): *Grande Bretagne; Angleterre, R. from 4, D. 6, B. 1½, L. 1, A. 1 fr. — On the Quai Masséna or Quai des Palmiers (Pl. D, E, 4): *Hôtel de France, D. 6, B. 2¼, A. and L. 2, omnibus 1½ fr. — Quai St. Jean Baptiste or Quai Place d'Armes (Pl. E, F, G, 4, 5, 6): *Hôtel Cosmopolitain *(Chauvain)*, R. 5, L. & A. 2, D. 6, omnibus 2 fr.; Hôtel de la Paix; *Grand Hôtel. — In the Boulevard Carabacel: Hôtel de Paris; Europe et Amérique; *Hôtel Bristol; *Hôtel de Nice, well situated, R. 5, D. 4½, B. 1½, A. 1, L. ¾, omn. ¾ fr.; Hôtel Carabacel. — In the Boulevard Dubouchage (Pl. E, F, 3, 4): Hôtel Windsor; Hôtel Julien; Hôtel d'Albion, 'pens'. 10 fr.; Hôt. du Littoral; Hôt. des Empereurs. — In the Boulevard Longchamp (Pl. D, 3): *Iles Britanniques; *Hôtel Paradis. — In the Boulevard de la Buffa (Pl. C, D, 3): Hôtel Victoria; Hôtel du Louvre; Hôtel et Pension des Palmiers; *Splendid Hotel. — In the Rue St. Etienne (Pl. C, D, 2, 3): *Hôtel Raissan; Hôtel-Pension Millet; Hôtel Royal. — In the Avenue de la Gare (Pl. D, E, 2, 3): Hôtel Prince de Galles; Hôtel des Deux Mondes; *Hôtel de l'Univers; Hôtel des Alpes; Maison Dorée. — Avenue Delphine (Pl. D, 2): *Hôtel et Restaurant du Midi, near the station, well spoken of, R. 2½, B. 1¼, L. ¼, A. ½ fr.; Beau-Site; Richemont; *de Russie. — Place Masséna (Pl. E, 4): Hôtel Meublé. — Rue des Ponchettes (Pl. F, 4): Hôtel et Pension Suisse, on the sea, R. & A. 3, B. 1½ fr.; adjacent, *Hôtel des Princes. — In the Boulevard du Midi (Pl. E, F, 4): Masséna; Hôtel Beaurivage, with a beautiful view. — In the old town (Pl. E, F, 4): Hôtel d'York, Place St. Dominique; *Hôtel des Etrangers, Rue du Pontneuf, frequented by passing travellers. — In the Rue de France (Pl. A-D, 5, 4): Hôtel et Pension Tarelli, Hôtel du Pavillon et Croix de Marbre, Hôtel et Pension Batavia. — On a hill to the N. of the town, in a beautiful garden, stands the Hôtel St. Barthélemy, which commands a magnificent view and is much frequented by English visitors. — Most of the hotels are closed from the beginning of summer till the end of September. The Grand Hôtel and Hôtels Cosmopolitain, de l'Univers, des Etrangers, and Tarelli remain open throughout the whole year. — In resisting the exorbitant demands sometimes made by

the innkeepers on the death of one of their guests, the traveller will receive efficient aid from the local authorities.

**Pensions.** In the Promenade des Anglais: **Pension Rivoir*, *Pension Anglaise*. In the Rue de France: *P. de la Métropole*, **P. Marret*. Rue Longchamp: **P. St. Etienne*. Petite Rue St. Etienne: **Pension Internationale*. Avenue Delphine: *P. Genève*. At Cimiez: *P. Anglaise* (Villa Garin), **P. Cimiez*. — The usual charge at these houses is 7-12 fr. per day.

**Restaurants.** In the Avenue de la Gare: *Restaurant Français; Restaurant des Deux Mondes;* **Maison Dorée;* **Restaurant Suisse*, **Américain*, Rue Croix de Marbre: *London House*. Rue Macarani: *Trois Suisses*. In the Corso: *Restaurant du Cours*, *du Commerce*, Place Masséna: *Restaurant National*, well spoken of. — **Cafés.** *De la Victoire*, Place Masséna; *Grand Café*, in the Grand Hôtel; *Café Américain*, in the Corso. *Ices:* the best at **Rumpelmayer's*, Rue Masséna 12. — *Preserved Fruits: Müller*, Place St. Dominique; *Féa*, Avenue de la Gare; *Escoffier*, Place Masséna. — The *Beer* is seldom good; best at the *Brassserie Centrale*, and in the *Brasserie de Strasbourg*, both in the Rue du Temple. Also in most of the restaurants and cafés; glass 30-40 c.

**Bakers.** *Renz*, Rue Paradis, German. *Diedrich*, Place Grimaldi, Russian.

**Cabs** are stationed in the Place Charles Albert, Place Masséna, Boulevard du Pont Vieux, and other places.

| | One-horse. with 2 seats. | | One-horse. with 4 seats. | | Two-horse. with 4 seats. | |
|---|---|---|---|---|---|---|
| | day | night | day | night | day | night |
| Per *Drive* in the town (exclusive of some villas) . . . . . | —75 | 1.25 | 1— | 1.50 | 1.50 | 2— |
| From the station to the town the following charges are for 1 pers. in the smallest cabs, and for 2 pers. in the others, without luggage . . | 1— | 1.50 | 1.50 | 2— | 1.75 | 2.25 |
| Each additional pers., as also each larger article of luggage, or drive from one hotel to another . . . . . | —25 | —25 | —25 | —25 | —25 | —25 |
| Per hour . . . . . | 2— | 2.50 | 2.50 | 3— | 3— | 3.50 |
| To *Villafranca*, *Grotte St. André*, there and back with a stay of 1/2 hr. . . . . | 5— | 6— | 6— | 7— | 7— | 8— |

**Tramway** from the Place Masséna to the railway-station and the harbour every 10 min.; to the Magnan Bridge, St. Maurice, and the Abattoir every 20 minutes.

**Omnibuses** cross the town in several directions (25 c.); from the station to the town 30 c.; trunk 25, hat-box 10 c.; to Villafranca and Beaulieu every 2 hrs., 30 c., starting from the Pont Vieux, left bank of the Paillon; to Monte Carlo several times daily, interior 1 1/4 fr., impériale 1 fr., starting near the Place Charles Albert.

**Horses** may be hired of *Nigio*, Boulevard Charles-Albert 2, and Rue St. François de Paule; *Mouton*, Rue Pastorelli, etc.; 6-10 fr. for a ride of 3-4 hrs. In winter a horse may be hired by the month for 250-350 fr., in summer for less. — **Donkeys** generally 4 fr. (but in the height of the season sometimes 5 fr.) per day, and 1 fr. for the attendant; half-day 2 fr.

**Markets.** The principal market is held in winter in the Cours (till 11 a.m.) and in summer in the Boul. du Pont-Neuf; another market is held in the old town, in front of the cathedral. — Fish-market on the terraces at the back of the Boul. du Midi.

**Booksellers.** *Librairie Galignani*, Quai Masséna 15 (branch-establishment of the well-known Paris firm; English and French books), with circulating library and reading-room; *Librairie Etrangère* of *Barbéry Frères*, with circulating library, Jardin Public 5. *Visconti's* reading-room, Rue du Cours 2, with garden; *Jougla*, Rue Gioffredo 55; *Cauvin*, Rue de la Préfecture 6.

**Public Library** (Pl. 6; E, 4), Rue St. François de Paule 2, open on week-days 9-4; it contains a small collection of Roman antiquities.

**Natural History Museum,** Place Garibaldi 6; adm. on Tues., Thurs., and Sat., 12-3.

**Post Office,** Rue St. François de Paule 20 (Pl. D, 4), 7 a.m. to 6, in summer to 7 p.m.; Sun. 7-12, 4-6 only. — **Telegraph Office**, Rue du Pont-Neuf 14, adjoining the Préfecture; another office, Place Grimaldi 9.

**Physicians.** *Drs. Sturge*, *Crosby*, and *West*, English. *Mrs. Sturge* also practises medicine. *Drs. Macé*, *Zürcher*, *Lippert*, *Camerer*, and *Meyrhofer; Drs. Jantzon*, and *Pröll*, homœopathists. — **Dentists:** *Hall* (American), *Preterre*, both in the Place Masséna; *Fieux*, Quai Masséna; *Ninck*, Rue Masséna 30. — **Chemists:** *Pharmacie Anglaise*, Quai Masséna; *Draghi*, Rue de France; *Fouque*, Boulevard du Pont Vieux; *Leoncini*, Place St. Etienne; *Vigon*, Rue Gioffredo; *Pharmacie Alsacienne*, Rue Gioffredo 1; *Sue*, Avenue de la Gare. — **Mineral Waters:** *Claud*, Rue Masséna 26.

**American Consul:** *Mr. W. H. Vesey.*

**Bankers.** *Crédit Lyonnais*, Rue Gioffredo; *Lacroix*, Rue du Cours; *Caisse de Crédit*, Rue Gubernatis.

**Baths.** Warm Baths: *Bains Polythermes*, Rue St. François de Paule 8; *Bains des Quatre Saisons*, Place du Jardin Public 8; *Bains Macarani*, *Bains Masséna*, Rue Masséna. Turkish Baths: *Hammam de Nice*, Rue de la Buffa 2. *Sea-baths* opposite the Promenade des Anglais and at the Quai du Midi, 1 fr. (including attendant).

**Shops.** The best are on the Quai St. Jean Baptiste and the Quai Masséna. 'Marqueterie' (inlaid wood-work): *Gimelle Fils*, *& Co.*, Quai St. Jean Baptiste 9; *Rueger*, Rue du Pont Neuf 3, and others. Photographers: *Numa Blanc*, Promenade des Anglais; *Ferret*, Rue Gioffredo.

**Cercles.** *Cercle Masséna*, Place Masséna; *Cercle Méditerranée*, formerly the Casino, Promenade des Anglais, embellished with the armorial bearings of different states; *Cercle Philharmonique*, Rue du Pont-Neuf. Concerts, lectures, and other entertainments are given during the season at the *Athénée*, Boul. de la Bouffa. — The *Casino Municipal*, an extensive new establishment on the Paillon, opposite the Hôtel Cosmopolitain, is finely fitted up and will contain a large restaurant, concert-rooms, etc. The *Jetée Promenade*, also in progress, is a long timber-built pier, resembling those at English watering-places, with a restaurant, etc.

**Theatres.** *Théâtre Français*, Rue St. Michel, operas, comedies, etc. *Opéra Comique*, in the same street. A large new theatre, in place of the Théâtre National burned down in 1881, is to be erected in the Boul. du Midi.

**Military Music** daily in the Jardin Public, 2-4 o'clock.

**Steamboats** (companies: *Fraissinet*, Place Bellevue 6, on the quay; *Florio; Valery Frères et Fils*, Quai Lunel 14) to *Genoa*, *Marseilles*, and *Corsica* (Bastia, see p. 459).

**House Agents,** *Samaritani*, *Lattès*, *Dalgoutte*, and *Jougla*, to whom a percentage is paid by the proprietors. A more advantageous bargain may therefore be made without their intervention. Houses and apartments to let are indicated by tickets. A single visitor may procure 1-2 furnished rooms for the winter in the town for 250-700 fr.; suites of apartments are let for 1000-5000 fr., villas for 3000-8000 fr. and upwards.

The hirer should not take possession until a contract on stamped paper has been signed by both parties, containing stipulations with regard to damage done to furniture and linen, compensation for breakages, etc. This is the only way to avoid the disputes which are apt to arise on the termination of the contract. Nice has the reputation of being an expensive place, but it is at the same time possible to live here, as in other large towns, more economically than in places like Cannes or Mentone. At the pensions situated at a distance from the sea, but in well-sheltered spots, the charges are comparatively moderate.

**English Churches** in the Rue de France, and in the Rue St. Michel; service also at Carabacel. *Scotch Church*, corner of Boul. de Longchamp and Rue St. Etienne.

**Climate.** The bay of Nice is sheltered from the N., N.E., and N.W. winds by the lower terraces of the Maritime Alps (culminating in *Mont*

*Chauve*, Italian *Monte Calvo*, 2672 ft.), a natural barrier to which it owes its European reputation for mildness of climate. The mean winter temperature is 10-15° Fahr. higher than that of Paris, summer temperature 5-10° lower. Frost is rare. The *Mistral*, or N.W. wind, the scourge of Provence, is seldom felt, being intercepted by the Montagnes du Var and de l'Estérel. The E. wind, however, which generally prevails in spring, is trying to delicate persons, and the clouds of dust raised by it in the Promenade des Anglais have given rise to numerous complaints. The most sheltered situations are the Boulevard Carabacel and the Quartiers Brancolar and Cimiez, in the last of which the air is generally pure and free from dust. Three different climatic zones are distinguished and recommended to different classes of patients, *viz.* the neighbourhood of the sea, the plain, and the hills. Sunset is a critical period. As the sun disappears, a sensation is often felt as if a damp mantle were being placed on the shoulders, but this moisture lasts 1-2 hours only. The rainy season usually begins early in October and lasts about a month. The dry, warm, and bracing climate of Nice is specially beneficial for chronic invalids, who are free from fever and pain, convalescents, and elderly people. The town also affords greater comfort and variety than any other place in the Riviera. — The result of the observations made at the Meteorological Station, established in 1877, are posted up on the band-kiosk in the Jardin Public.

*Nice*, Ital. *Nizza*, the capital (53,400 inhab.) of the French Département des Alpes Maritimes, was founded by the Phocian inhabitants of Marseilles in the 5th cent. B.C., and named *Nicaea*. Down to 1388 it belonged to the County of Provence, and afterwards to the Dukes of Savoy; in 1792 it was occupied by the French, in 1814 restored to Sardinia, and in 1860 finally annexed to France together with Savoy. Nice was the birthplace of the French general Masséna (in 1758, d. 1817) and of Giuseppe Garibaldi (in 1807, d. 1882). The dialect of the natives is a mixture of Provençal and Italian.

In winter Nice is the rendezvous of invalids as well as persons in robust health from all parts of Europe, especially from England, Russia, and Germany, who assemble here to escape from the rigours of a northern winter. In summer the town is deserted.

Nice is beautifully situated on the broad *Baie des Anges*, which opens towards the S., at the mouth of the *Paglione*, or *Paillon* (a small stream, frequently dried up). The broad and stony bed of the river, with handsome quays on each bank, bisects the town. On the left bank is the Old Town, with its narrow, dirty lanes, which however have been superseded by better streets near the shore (Boulevard du Midi and Promenade du Cours). On the right bank is the Strangers' Quarter, which already surpasses the old town in extent, and is intended to occupy the entire space bounded on the W. by the brook *Magnan*, and on the N. by the railway (the Quartiers de la Croix de Marbre and des Beaumettes stretch along the coast to the W., the Boulevard Carabacel and the Quartiers Brancolar and Cimiez to the N.E. along the bank of the Paillon).

Near the station is a beautiful alley of Eucalyptus trees *(Eucalyptus Globulus)*. In the Avenue de la Gare, leading from the station to the town, rises the church of *Notre-Dame* (Pl. 19), erected by Lenormant of Paris in the Gothic style. — A *Marble Cross* in

the Rue de France, commemorating the meeting of Charles V. and Francis I. in 1538, which was effected through the intervention of Pope Paul III., has given its name (Croix de Marbre) to this quarter of the town. Opposite rises a *Pius Column*, or monument erected in honour of the promulgation of the doctrine of the Immaculate Conception by Pope Pius IX. — The Square Masséna (Pl. E, F, 4), a broad space formed by covering in the Paillon between the Pont Vieux and Pont Neuf, is embellished by a *Statue of Masséna* (p. 113) in bronze, erected in 1867; in front Clio is represented on the pedestal writing his name on the page of history; at the sides are reliefs.

The **Jardin Public** (Pl. D, 4; military music, see p. 112) at the embouchure of the Paillon, and the ***Promenade des Anglais** adjoining it on the W., which was laid out by English residents in 1822-24, and greatly extended in 1862, are the principal resorts of visitors. These grounds stretch along the coast for $1^1/_2$ M., as far as the brook *Magnan*, and are bordered with handsome hotels and villas (at the beginning of the promenades is the Cercle Méditerranée, mentioned p. 112). On the left bank of the Paillon, which is crossed here by the Pont Napoléon, they are continued by the *Boulevard du Midi*, which is planted with palms.

To the E. of the town rises the **Castle Hill,** 320 ft. in height (Pl. F, G, 4; ascent from the N. or E. side, 20 min.), crowned by the ruins of a castle destroyed by the Duke of Berwick under Louis XIV. in 1706, now converted into beautiful grounds, where palms, oranges, cypresses, and aloes flourish in profusion. The platform on the summit, erected in honour of Napoleon III., commands an admirable view in every direction: S. the Mediterranean; W. the coast, the promontory of Antibes, the two Iles de Lérins, the mouth of the Var (which down to 1860 formed the boundary between France and Sardinia), below the spectator Nice itself; N. the valley of the Paglione, the monasteries of Cimiez and St. Pons, in the distance the castle of S. André, Mont Chauve, the Aspremont, and the Alps; E., the mountains, Fort Montalban, and the promontory of Montboron (p. 116). The S. slope of the castle-hill, which descends precipitously towards the sea, is called the *Rauba Capeu* ('hat-robber', owing to the prevalence of sudden gusts). — The *Cemeteries*, with the exception of the English, are on the N. side of the castle-hill.

At the base of the castle-hill on the E., where a house opposite the dogana was destroyed by a landslip in the winter of 1871, lies the small **Harbour** (Pl. F, 4), called *Limpia* from an excellent spring *(limpida)* which rises near the E. pier. It is accessible to small vessels only; those of large tonnage cast anchor in the bay of Villafranca (p. 116). The harbour is now being enlarged. The Place Bellevue, adjoining the harbour, is embellished with a *Statue of Charles Felix, King of Sardinia*, in marble, erected in 1830.

Contes
S. Giacobi
Fabb. di Tagole
S. Rocco
Blausasco
Parr. della Verzes
S. Antonio
Capp. Migliarina
Ch. Chateauneuf
Pemian
Poggio del Puej
Pont di Tiarter
Mt. Falicone
Tourette
Cast. de la Pallacca
Ron del Castello
Ponte di Conte
V. della Poticia
Mt. Chauve de Tourette
Mt. Macaron
I. Molini
Mt. Chauve
Colla di Bordina
Bagnassa
S. Cecilia
Brause
Grotta Giordano
Baillet
Castelvecchio
Il Ravet
Mte. di Costa Pelada
Falicunet
la Colla di Revel
Cantaron
S. Catterina
Chateau de Drap
Durdan (Ourdan)
Drap
L'Abbadia
S. Sebastien
Roc del Corvo
Falicon
Vallon de S. André
le Giaine
St. André
la Plaine
S. Pierre
Gairaut
S. André
P. Ariane
Trinité Victor
Mte. Campi dell' Allè
Villa Chateauneuf
la Vale
Mte. Basta
Capp. del Ray
S. Pons
le Mt. Gros
Mte. delle Forche
Ruine dell' Anfiteatro
Convent Cimiés
Palio
Eza
Morello
S. Rosalia
Margarocche
Mte. Paccanaglia
Mar d'Eza
Isoletta
S. Rocco
Col dei quattro Cammini
Pta. di Mar d'Eza
Villafranca
Fort Montalban
Golfo di Villafranca
Batterie
Pta. di Beaulieu
Pta. di Pierre Formigue
Rompe Talon
Pta. di Mauciacio
NIZZA
(Nice)
Mt. Boron
S. Jean
Capo di S. Ospizio
Pt. Emberria
Cap du Mont Boron
Cap Ferrat
Pierre Sainte
Lanterna di Villafranca
Pta. Caussiniere
Cap Ferrat
M E R
M
Aspremont
Toulon

Mte Bandone
Pta dibarmier
Castellaro
Peglia
C. di Baussone
S. Louese
C. della Morcella
Fontanai
C. di Bianconi
Garegliano
G. Dentale
Gorbio
C. delle Cabanelle
Fornace
Sorgente del Canale della Turbia
Mte Agel
Colla Piana
Mte Gros
Roccabrune
Carnolès
MENTONE
Cap Martin
Pte de la Vieille
Mte della Justice
Turbia
Pte Focinan
MONACO
Mare Port d'Hercule
Pte di Mala
Environs de Nice.
1 : 114.000
Kilomètres
English Miles
Geograph. Anstalt von Wagner & Debes Leipzig.

To the N. of the town are the villas *Château Neuf* and *Orangini*, both in the Quartier Brancolar. In the Quartier St. Philippe is the *Villa Bermond*, where Nicholas, heir-apparent to the crown of Russia, died in 1865. The site of the room in which he died is now occupied by a tasteful chapel (Pl. B, 2). The garden contains about 10,000 orange-trees.

The ENVIRONS of Nice, with their attractive villas and luxuriant vegetation, afford a variety of beautiful excursions.

The Franciscan monastery of **Cimiez,** Ital. *Cimella*, is situated 3 M. to the N. of Nice. The best route to it is by the road passing St. Pons (see below). The monastery (two pictures by Bréa in the chapel; ladies admitted to the chapel only), erected in 1450, stands on the foundations of an ancient temple of Diana in the Roman town of *Cemenelium*, of which part of an amphitheatre (210 ft. long, 175 ft. wide), and a quadrangular structure, commonly called a '*Temple of Apollo*', still remain. Traces of baths and other buildings have also been discovered. We may return by a footpath, which on the top of the hill intersects the ruins of the above-mentioned amphitheatre.

The *Villa Clary*, to which the public are admitted, below Cimiez, on the road to St. André, possesses the finest orange and lemon-trees at Nice and many rare plants.

A good carriage-road ascends on the right bank of the Paglione to the (40 min.) monastery of **St. Pons,** founded in 775 on the spot where St. Pontius, a Roman senator, suffered martyrdom in 261. It was destroyed by the Saracens in 970, and the present edifice erected in 999. The treaty by which the County of Nice was annexed to the Duchy of Savoy was concluded here in 1388. [This excursion may be combined with a visit to Cimiez (see above) by returning by the road which leads from St. Pons to Cimiez through the olive-plantations on the hill.] — The château of **St. André** (restaurant, closed in summer), which is reached in $^1/_2$ hr. more, built in 1687, is now unoccupied. About $^1/_4$ hr. farther up the valley is the insignificant grotto *Les Cluses de St. André* (adm. 50 c.), or rather a natural bridge over a brook, crossed by the road. An avenue of cypresses leads from the château to the grotto.

The excursion may be extended still farther in this direction. From the Grotto of St. André we follow the Torretta road in the desolate rocky ravine a little farther, and then ascend to the left by the new road in several windings to the village of **Falicon**, the highest point of which affords an admirable view. — From Falicon we may return by the road to the S. to Nice (or by the less beautiful and very steep, but shorter path viâ Cimiez), or proceed farther towards the N. to ***Aspremont**, $9^1/_2$ M. from Nice. The road is good the whole way, and commands a fine view. Near Aspremont we obtain an excellent survey of the valley of the Var and of the Alps.

Farther up the valley of St. André, 7 M. from Nice, lies the

antiquated village of **Torretta**, with the picturesque ruin of that name (Fr. *La Tourette*). The tower of the castle commands a very singular survey of the sterile mountain scene, especially of Mont Chauve, the Aspremont, and the deserted village of Château Neuf, perched on a barren ridge of rock; to the S. Montalban and the sea.

About $1^1/_2$ M. farther is the dilapidated village of **Château Neuf**, founded on the ruins of old fortifications, and probably used in the 15th and 16th cent. by the inhabitants of Nice as a refuge from Turkish invaders. It has recently been abandoned by most of its inhabitants on account of the want of water, and affords another fine view.

To the E. of the harbour La Limpia rises the **Montboron**, a promontory 890 ft. high, which separates Nice from Villafranca. The summit, reached in $1^1/_2$ hr., commands an extensive prospect. The mountains of Corsica are visible towards the S. in clear weather.

The Road to Villafranca (2 M.; comp. Pl. H, 4), constructed by the French government, leads round the promontory of Montboron and passes a number of villas, the most conspicuous of which is the *Villa Smith*, a palatial red building in the Oriental style. Near this village the new '*Route Forestière de Montboron' ascends to the left, commanding a superb view of Nice and the numerous villas of the environs; it traverses the whole of the hill of Montboron, leads round the *Fort Montalban*, and at length unites with the old road to Villafranca. — ***Villafranca**, Fr. *Villefranche* (carr. from Nice, see p. 111; rowing-boat 10 fr.), very beautifully situated on the *Bay of Villafranca*, which is enclosed by olive-clad heights, founded in 1295 by Charles II. of Anjou, king of Sicily, is now a station of the Mediterranean squadron of the French fleet. The railway-station (see p. 110) lies below the village, close to the sea.

If we follow the road for $1^1/_2$ M. farther, a road to the right, crossing the railway by a stone bridge, will lead us to ($^3/_4$ M.) **Beaulieu** (rail. stat. to the left of the bridge, see p. 110), an insignificant village situated in the midst of rich plantations of olives, figs, carob-trees (p. 108), lemons, and oranges. Many of the olive-trees are remarkably large, one of them measuring 22 ft. in circumference. Beaulieu is much better sheltered from wind than is Nice, and is becoming a favourite winter-resort. It lies in a wide bay, bounded on the S. by the long peninsula of **St. Jean.** At the foot of the latter lies the village of *S. Giovanni*, or *St. Jean* (dear inn), $1^3/_4$ M. from Beaulieu, a favourite resort of excursionists from Nice. Tunny fishing is successfully carried on here in February, March, and April. At the extremity of the peninsula are the ruins of an old Saracenic castle, destroyed in 1706 in the reign of Louis XIV. (see p. 114), and the ruined chapel of *St. Hospice*. Instead of proceeding to St. Jean by the above route, the traveller may be ferried across the bay to the creek of *Passable* (60 c.), and thence cross the peninsula on foot to St. Jean.

On the W. Side of Nice pleasant walks may be taken in the valley of the **Magnan** (p. 113), in which a road ascends to (2 M.) the church of *La Madeleine*. The beautiful, sheltered banks of the **Var,** which falls into the Baie des Anges, $3^3/_4$ M. to the W. of Nice, are also worthy of a visit (one day; carr. with two horses, 20-25 fr.; also a railway-station, comp. p. 23).

## 18. From Nice to Turin by the Col di Tenda.

$140^1/_2$ M. — Messageries to Cuneo ($86^1/_2$ M.) in 18-22 hrs. (fares 25 and 22 fr.). Railway from Cuneo to Turin (54 M.) in 3 hrs. (fares 9 fr. 95 c., 7 fr., 5 fr.). — *Office at Nice* in the Hôtel de l'Univers (p. 110), not far from the French theatre; at *Turin*, in the Via Cavour.

This is a very attractive route, especially for those coming from Turin. The views during the descent from the Col di Tenda to the Mediterranean are strikingly beautiful. In winter the road is often impassable for a considerable time.

The road leads from Nice, on the bank of the Paglione, through the villages of *La Trinité-Vittoria* and *Drappo*, beyond which it crosses and quits the river.

12 M. (from Nice) *Scarena*, Fr. *Escarène*. The road hence to Sospello traverses a sterile and unattractive district. The barren rocks which enclose the bleak valley are curiously stratified at places. The road ascends to the *Col di Braus* (4232 ft.). To the S., on a lofty rock to the right, is seen the castle of *Castillon*, or *Castiglione*. At the foot of the pass on the E. lies —

$25^1/_2$ M. **Sospello,** French *Sospel* (1174 ft.; *Hôtel Carenco*), situated in the valley of the *Bevera* (affluent of the Roja, see below), in the midst of olive-plantations, and surrounded by lofty mountains. [From Sospello to (14 M.) Mentone, see p. 108.] The road now ascends to the *Col di Brouis* (2871 ft.). Near the summit of the pass a final view is obtained of the Mediterranean. Scenery unattractive, mountains bleak and barren. Then a descent to —

38 M. *Giandola* (1250 ft.; Hôtel des Etrangers; Poste), in a grand situation at the base of lofty rocks. *Breglio*, a town with 2500 inh. and the ruined castle of *Trivella*, lies lower down on the right.

The road now ascends the narrow valley of the *Roja*, which falls into the sea near Ventimiglia (p. 106). *Saorgio*, rising in terraces on a lofty rock on the right, with the ruins of a castle in the Oriental style, destroyed by the French in 1792, commands the road. On the opposite side is a monastery of considerable extent. The valley contracts, so as barely to leave room for the river and the road between the perpendicular rocks. Several small villages are situated at the points where the valley expands. Beyond (43 M.) *Fontana* the road crosses the Italian frontier. The southern character of the vegetation now disappears. 48 M. *S. Dalmazzo*, where an old abbey is fitted up as a hydropathic establishment, frequented in summer by some of the winter residents of Nice.

$50^1/_2$ M. *Tenda* (Hôtel Royal; Hôtel Impérial) lies at the S. base

of the Col di Tenda. A few fragments of the castle of the unfortunate *Beatrice di Tenda* (comp. Binasco, p. 176) are picturesquely situated on a rock here.

The road traverses a dreary valley by the side of the Roja and ascends by 69 zigzags on the barren mountain, passing several refuges, to the summit of the **Col di Tenda,** or *di Cornio* (6145 ft.), where the Maritime Alps (W.) terminate and the Apennines (E.) begin. The view embraces the chain of the Alps from Mont Iséran to Monte Rosa; Monte Viso is not visible from the pass itself, but is seen a little beyond it, near the 4th Refuge. The descent is very steep. The road follows the course of the *Vermanagna* to —

75½ M. *Limone* (3668 ft.; Hôtel de la Poste), an Italian excise-station, and then becomes more level. The valley of the Vermanagna, which is now traversed, is at some places enclosed by wooded heights, at others by precipitous limestone cliffs. To the the left rises the magnificent pyramid of the *Monte Viso* (12,670 ft.).

Stations *Robillante*, *Roccavione*, *Borgo S. Dalmazzo* (4400 inhab.)

86½ M. **Cuneo,** or *Coni* (1499 ft.; *Albergo della Barra di Ferro*, good cuisine; *Albergo di Superga*), a town with 11,500 inhab., at the confluence of the *Stura* and the *Gesso*, once strongly fortified. After the battle of Marengo the works were dismantled in accordance with a decree of the three consuls and were converted into pleasure-grounds. In the Piazza Vittorio Emmanuele is a monument to *Giuseppe Barbaroux*, by Dini, erected in 1879. The *Franciscan Church*, like most churches of this order beyond the Alps, is in the Gothic style (12th cent.). Pleasant walk to the *Madonna degli Angeli*, at the confluence of the Gesso and the Stura.

About 12 M. to the S.E. of Cuneo lies the *Certosa di Val Pésio*, see p. 84. — In the Val di Gesso, about 15 M. to the S.W. of Cuneo, are the *Baths of Valdieri*.

The Railway to Turin intersects the fertile plain, bounded on the W. by the Maritime Alps, and, farther distant, the Cottian Alps, and on the E. by the Apennines. *Centallo*, the first station, with 4800 inhab., possesses remains of mediæval walls and towers. Station *La Maddalena;* 101 M. **Fossano,** an episcopal residence, with 17,000 inhab., on the left bank of the *Stura*, finely situated on an eminence, with ramparts and a mediæval castle.

108½ M. **Savigliano** *(Corona)* is a pleasant town on the *Macra*, enclosed by old fortifications. The principal church contains pictures by *Mulinari* (1721-93), a native of Savigliano, surnamed *Carraccino*, as an imitator of the Carracci.

Branch-Line to Saluzzo, 10 M. (halfway-station *Lagnasco*), in ½ hr. (fares 1 fr. 85, 1 fr. 30, 95 c.). **Saluzzo** is the capital of the province (formerly a marquisate) of that name, with 15,800 inhabitants. The higher part of the town, with its precipitous streets, affords a fine prospect over the Piedmontese plain. A monument was erected here in 1863 to *Silvio Pellico*, the poet (d. 1854), who was born here in 1788. — Tramway to *Turin*, see p. 62.

At (114 M.) *Cavallermaggiore* the line unites with the Turin and Savona railway, see p. 83. — 140½ M. *Turin*, see p. 60.

MAR LIGURE
Longitudine Est di Parigi
Chilometri. 1: 500.000
Engl. Miles.
GENOVA
Wagner & Debes Leipzig

## 19. From Genoa to Pisa. Riviera di Levante.

104½ M. Railway in 4½-7¼ hrs. (fares 19 fr., 13 fr. 30, 9 fr. 50 c.; express 20 fr. 90, 14 fr. 65 c.). — Some of the trains start from the *Stazione Piazza Principe* at Genoa, stopping, with the exception of the express, at the *Stazione Piazza Brignole*, while others start from the latter station. — The finest views are from the side of the train opposite that on which passengers enter at Stazione Piazza Principe. Travellers by the night express loose all the scenery. Beyond Nervi, however, the view is greatly circumscribed by the numerous tunnels, which also make it dangerous to stretch the head out of the carriage-window. — Carriage and Pair from Genoa viâ Porto Venere to La Spezia, about 125 fr. and fee; with heavy luggage extra-horses (25 fr. each) are necessary. Comp. p. 100.

*Genoa*, see p. 86. The train backs out of the *Stazione Piazza Principe*, and then starts in the opposite (E.) direction, passing through a long tunnel under the higher parts of the town (transit of 4-5 min.).

2 M. *Stazione Piazza Brignole*, where there is generally a prolonged stoppage. — To the left we obtain a view of the fortress-crowned heights around Genoa (comp. p. 88).

The train, which at places runs parallel with the road, now follows the *Riviera di Levante, which is less remarkable for luxuriant vegetation than the Riviera di Ponente (p. 100), but presents almost more striking scenery. The line is carried through the numerous promontories by means of cuttings and tunnels, of which last there are no fewer than eighty, some of them of considerable length. The villages generally present a town-like appearance, with their narrow streets and lofty and substantial houses, closely built on the narrow plain of the coast, or in short and confined valleys, and mostly painted externally as at Genoa.

The train crosses the *Bisagno*, generally an insignificant brook, and passes through the hill on which *S. Francesco d'Albaro* is situated by means of a tunnel. — 4 M. *Sturla*. To the right stretches the beautiful expanse of the Mediterranean; to the left we enjoy a view of the olive-clad slopes of the Apennines, sprinkled with country houses. A tunnel. — 5 M. *Quarto*. A tunnel. — 6 M. *Quinto*, with numerous villas, and dense lemon plantations, among which rise several fine palm-trees. Three tunnels.

7½ M. **Nervi.** — **Hotels.** *Hôtel Victoria, near the station and the sea, R. 2-3, B. 1¼, déj. 2½, D. 4, 'pens'. 8-10 fr.; *Hôtel et Pension Anglaise, 'pens.' in winter 11-16 fr.; Albergo Ristorante di Nervi, unpretending. — *Pensions Fayod* (7-9 fr.), *Roeder* (with garden; 8-10 fr.), *Pizzi*, *Bellevue*, *Cavour*. — *Furnished Apartments.* Suites of 3-5 rooms 300-500 fr., villas 400-4000 fr. and upwards for the season. The physician should be consulted in taking a dwelling for an invalid.

**Physicians.** *Dr. Thomas*, Castello Ponzone; *Dr. Schetelig*, Pension Anglaise. — **Chemist:** *Gallo*, in the main street.

**Post Office**, at Gallo's drug-store in the chief street. **Telegraph Office** opposite.

**English Church Service** in the Hôtel Anglaise.

*Nervi*, a small town with 8000 inhab., surrounded by lemon-groves, has of late come into notice as a winter-residence, owing to its sheltered situation and mild climate. Warmer and freer from

wind than Pegli, it is recommended to patients who are unable to take active exercise but wish to be in the open air as much as possible. Nervi, Quinto, and Sturla, are frequented by Italians in summer for the sake of the sea-bathing, in spite of the rocky nature of the coast. Among the handsome villas the finest are *Villa Gropallo* (the beautiful park of which is open to visitors at the Pension Anglaise after 1 p.m.), *Villa Serra*, *Villa Croce*, and the pagoda-like *Villa Ponzone*, all surrounded with well-kept grounds containing orange-trees, aloes, palms, and other varieties of luxuriant vegetation. A stroll should be taken along the rock-bound and picturesque sea-beach, which is skirted by a well-sheltered path, free from dust. Another pleasant walk is along the road to the church of *S. Ilario*, halfway up the *Monte Giugo*, which commands an admirable view of the Riviera di Levante as far as the picturesque headland of Portofino and of the Riviera di Ponente with the Maritime Alps in the background.

Many of the beauties of the scenery are lost to railway-travellers owing to the numerous tunnels through which the train now passes. 9 M. *Bogliasco;* 10 M. *Pieve di Sori;* 11 M. *Sori*, where we obtain a noble survey of the sea and the valley from the viaduct (in three stories) which passes high above the town and the rivulet. — 21 M. *Recco;* 14½ M. *Camogli*, on the coast to the right.

The village of **Ruta**, situated on the height, and commanding an admirable view towards Genoa, is about 2 M. from Camogli by the road; from it we easily attain the summit of the promontory of *Portofino* (1930 ft.; see below), which affords a magnificent survey of the whole Gulf of Genoa.

The train passes through the long *Tunnel of Ruta*, which penetrates the promontory of *S. Margherita*, and reaches the fertile plain with its numerous villas, and the bay of Rapallo.

17½ M. *S. Margherita* (*Hôtel Bellevue, with garden, R. 3, D. 4, B. 1½, A. 1, L. ½ fr.) lies on the coast below and is frequented as a winter residence by the English.

A beautiful Excursion may be made hence by boat (4 fr.), or by walking along the coast, to (3 M.) **Portofino**, a small seaport concealed behind the *Montefino*, with two old castles, now the property of Mr. Brown, the English consul, one of which, situated at the extreme point of the promontory (½ hr. from Portofino) commands a splendid prospect. Halfway to Portofino is the suppressed monastery of *Cervara*, where, after the battle of Pavia, Francis I. of France, when detained here by contrary winds on the journey from Genoa to Madrid, was once imprisoned.

19½ M. **Rapallo** (*Hôtel de l'Europe*, well spoken of, 'pension' 7½-10 fr.; *Albergo della Posta*), a small seaport with 6000 inhab., who make lace and carry on a brisk trade in olive-oil. Rapallo is also a winter-resort. Near it is the pilgrimage-church of the *Madonna di Montallegro*. — 21 M. *Zoagli*, prettily situated. The road between Rapallo and Chiavari affords one of the prettiest drives in Italy, and the traveller should if possible here travel by carriage instead of by train.

24½ M. **Chiavari** (*Fenice*, mediocre, R. 3, B. 1, L. ½, A. ½ fr.; *Trattoria & Albergo del Negrino*, with garden), a town with

12,100 inhab., is situated at the mouth of the *Entella*, where the mountains recede in a wide semicircle. Chiavari manufactures lace and light chairs (sedie di Chiavari), and possesses silk factories and shipbuilding yards. — The train now traverses a very fertile district.

25½ M. *Lavagna*, a ship-building place, is the ancestral seat of the Counts Fieschi. *Sinibaldo de' Fieschi*, professor of law at Bologna, and afterwards elevated to the papal throne as Pope Innocent IV. (1243-54), the powerful opponent of Emp. Frederick II., was born here. The train passes through a long tunnel and reaches —

28½ M. **Sestri Levante** (*Grand Hotel*, a large new building with a palm-garden; *Hôtel de l'Europe*, bargaining necessary; *Italia*, unpretentious), picturesquely situated on a bay which is terminated by a promontory. The gardens of the Marchesa Piuma on the peninsula command a beautiful view (admission on application).

The HIGH ROAD FROM SESTRI TO SPEZIA, which is far superior to the railway in point of scenery (carriage and pair, 45 fr.), turns inland and ascends the scantily wooded mountains in long windings, affording fine retrospects of the peninsula and valley (the village in the latter is *Casarza*). Farther on, the village of *Bracco* becomes visible on the left; then to the right a view is again disclosed of the sea, near which the road leads. The village on the coast below is *Moneglia* (see below). Then a gradual ascent through a somewhat bleak district to the *Osteria Baracca* (2236 ft.), whence the road descends into a pleasant valley in which lies the village of *Baracca*. After a slight ascent it next traverses a well cultivated district to *Pogliasca* (Europa), in the valley of the impetuous *Vara*, an affluent of the *Magra*, which falls into the sea near Sarzana. The road skirts the broad, gravelly channel of the river for some distance, then diverges to the left and enters a wooded tract, in which beautiful chestnuts predominate. Beyond Baracca the sea does not again come into view, until the last height before Spezia is attained, whence a magnificent prospect is enjoyed of the bay and the precipitous mountains of Carrara, or *Alpi Apuane*, as the whole range is called.

Beyond Sestri the mountains recede from the sea, which the train also leaves for a short time. A great number of tunnels are now passed through in rapid succession; several fine views of the sea and the coast to the right. 35½ M. *Moneglia* lies close to the sea; 37½ M. *Deiva*, a village at the entrance to a side-valley; 40 M. *Framura;* 41½ M. *Bonassola;* 43 M. *Lēvanto* (Albergo Nazionale, 'pens.' 5-6 fr.), a small town of 5000 inhab., with partially preserved fortifications, a small Giardino Pubblico, and well-equipped marine baths. Again a succession of tunnels. 46 M. *Monterosso;* 48 M. *Vernazza;* 50 M. *Corniglia;* 51 M. *Manarola;* 51½ M. *Riomaggiore*. Before reaching Spezia the train passes through four more tunnels, the last of which is very long (transit of 7 min.).

57½ M. **La Spezia.** — **Hotels.** *CROCE DI MALTA, handsomely fitted up, R. 3½, D. incl. wine 4½, A. 1, L. ½, omnibus 1, 'pens.' 8½-12 fr.; *GRAND HÔTEL SPEZIA, near the railway-station, R. 3½, D. 5, B. 1½, A. 1, L. ¾ fr.; *ITALIA, with a large garden, a little less expensive. These three all command a view of the sea. — HÔTEL ROME ET NATIONAL, in the Giardino Pubblico, with restaurant, Italian, good cuisine; LOCANDA DELLA GRAN BRETAGNA, commercial; POSTA, Corso Cavour; HÔTEL SPEZIA.

**Cafés.** **Café del Corso*, near the Giardino Pubblico; **Elvetico*, near the Teatro Civico.

**Chemist.** *Fossati*, Via del Prione.

**Baths.** Warm baths at the two first-named hotels, and adjoining the Hôtel Italia. — *Sea-baths* in summer on the beach to the N., 50 c.

**Post Office** in the Corso Cavour (8-12 a. m. and 2-6 p. m.). — *Telegraph Office:* Piazza Vittorio Emmanuele, and Via Fossi 7 (open till midnight).

**Boat** with one rower, 1 fr. per hour.

**English Church**; service also in the Hôtel Croce di Malta.

*La Spezia*, a town with 10,700 inhab., is charmingly situated at the N.W. angle of the *Golfo della Spezia*, between two rocks crowned with forts, and possesses one of the largest, safest, and most convenient harbours in Europe, the *Lunai Portus* of the Romans. Since 1861 La Spezia has been the chief war-harbour of Italy, and extensive improvements are now being carried out. The *Royal Dockyard* on the S.W. side of the town, constructed by General Chiodo, to whom a statue has been erected at the entrance, is a large establishment, 150 acres in extent (admission on written application to the Comando Generale della Darsena). The marine artillery magazines in the bay of *S. Vito* cover an area of 100 acres. Spezia is also a trading place of some importance. In summer the sea-baths, and in winter the mildness of the climate attract numerous visitors. The air is genial and humid, and the vegetation of a southern character. The olive-oil of the environs is esteemed. Pleasant walks on the coast.

A delightful Excursion may be made to **Porto Venere** on the W. side of the bay (two-horse carriage in 1½ hr., 10 fr.; boat in 2-2½ hrs., 8-10 fr.; the former preferable), on the site of the ancient *Portus Veneris*. A most charming prospect is enjoyed from the ruins of the church of *S. Pietro*, rising above the sea, and supposed to occupy the site of the old temple of Venus. Opposite lies the fortified island of *Palmaria*. Beautiful excursions may also be taken on the E. side of the bay, to *S. Terenzo* and **Lerici**, to which a screw-steamer runs thrice daily (1 fr.), starting from the Molo of the bay.

Four tunnels. — 64½ M. *Arcola*, with a conspicuous campanile. The train passes through a long tunnel, and crosses the broad *Magra*, which was in ancient times the boundary between Italy and Liguria.

67½ M. **Sarzana**, Rom. *Sergiana*, or *Luna Nova*, from its having superseded the ancient Luna, with the picturesque fortification of *Sarzanella*, constructed by *Castruccio Castracani* (p. 352), and a handsome *Cathedral* of white marble in the Italian Gothic style, begun in 1355. Pop. 10,000. In 1467 the place fell into the hands of the Florentines under Lorenzo de' Medici, from whom it was again wrested by Charles VIII. of France; it subsequently belonged to the Genoese, and then to the Sardinians. Sarzana was the birthplace of Pope Nicholas V. (Tommaso Parentucelli, 1447-55), a great patron of learning, and the founder of the library of the Vatican.

The environs are very fertile. Among the mountains to the left the white rocks and gorges of the neighbouring marble-quarries are visible. To the right a fine retrospect of the Bay of La Spezia.

Between Sarzana and the next stat. Avenza are the ruins of *Luna*, situated on the coast. This old Etruscan town fell to decay under the Roman emperors, and was destroyed by the Arabs in 1016; its episcopal see was transferred to Sarzana in 1465. The site of the ancient town is still marked by the ruins of an amphitheatre and circus. From the town of Luna the district derives its name of *La Lunigiana.*

74½ M. *Avenza* is a small town on the brook of that name, above which rises an old castle of Castruccio Castracani, of 1322, with bold round towers and pinnacles. On the coast to the right is a small harbour for the shipment of the Carrara marble.

Branch Railway from Avenza, 12 min. (3 M.; fares 60, 40, 30 c.) to — **Carrara** (*Locanda Nazionale*, with the *Trattoria del Giardinetto*, in the principal street on the right; travellers are cautioned against spending the night here, as the mosquitoes are insufferable). The town of Carrara contains the studios of numerous sculptors, some of which should be visited. Most of the inhabitants obtain their livelihood by working the marble. The following churches should also be inspected: *S. Andrea*, in a half Germanic style of the 13th cent., like the cathedral of Monza, with interesting façade and good sculptures; *Madonna delle Grazie*, with sumptuous decorations in marble. The *Accademia delle Belle Arti* contains many copies from antiques, as well as works by sculptors of Carrara and several Roman antiquities found in the mines of Fantiscritti (see below), e. g. a *Basrelief of Jupiter with Bacchus. The piazza in front of the Academy is embellished with a statue of *Pellegrino Rossi* of Carrara, the papal minister, murdered at Rome in 1848.

A visit to the celebrated and interesting quarries requires 3 hrs. at least (somewhat fatiguing). Guides demand 5 fr., but for a mere superficial survey their services may be dispensed with. Leaving the station, we turn to the right and follow the street in a straight direction, past the theatre, to the Piazza, which is adorned with a statue of the grand-duchess Maria Beatrice, over life-size, erected in 1861. The bridge to the left at the end of the piazza should then be crossed, and the road with deep ruts, ascending on the right bank of the *Torano*, followed. At (¼ M.) a group of houses a path diverges to the right to extensive quarries of an inferior kind of marble, but we continue to follow the road, passing numerous marble cutting and polishing works. Beyond the village of *Torano*, round which the road leads, the first mines, recognisable by broad heaps of rubbish, are situated on both sides of the valley. The blocks are detached, drawn out by oxen, and rolled down the hill. The finer description is called *marmo statuario.* About 400 mines with 6000 workmen are at present in operation. The working hours are from 5 a. m. to 2 or 3 p. m.; the forenoon is therefore the best time for a visit (a supply of copper coins is desirable). A horn is blown as a signal when the rock is about to be blasted. The mines of *Monte Crestola* and *M. Sagro* yield the best and largest blocks. The mines of *Fantiscritti*, 3 M. from Carrara, were worked by the ancient Romans.

78½ M. **Massa** *(Albergo Giappone)*, formerly the capital of the Duchy of Massa-Carrara, which was united with Modena in 1829, with 4,800 inhab., is pleasantly situated amidst mountains, and enjoys a mild climate. The *Palace* was once occupied by Napoleon's sister Elisa Bacciocchi when duchess. The marble-quarries here are very valuable, rivalling those of Carrara.

Country fertile and well cultivated. The picturesque ruins of the castle of *Montignoso* become visible on an abrupt height

to the left. — 83 M. *Querceta;* 3 M. to the left is the village of *Serravezza*, frequented as a summer-resort, with marble-quarries.

85 M. **Pietrasanta** *(Unione; Europa)*, a small town with ancient walls, beautifully situated among gentle slopes, was besieged and taken by Lorenzo de' Medici in 1482. The church of *S. Martino (Il Duomo)*, begun in the 13th cent., with additions extending down to the 16th cent., contains a pulpit and sculptures by *Stagio Stagi*. Ancient font and bronzes by *Donatello* in the Battisterio. Campanile of 1380. *S. Agostino*, an unfinished Gothic church of the 14th cent., contains a painting by *Taddeo Zacchia*, of 1519. The pinnacled *Town Hall* is situated in the Piazza, between these two churches. In the vicinity of Pietrasanta are quicksilver mines.

91 M. **Viareggio** (**Hôtel de Russie*, 'pens.' 5-6 fr.; *Corona d'Italia; New York; Alb. d'Italia; Albergo del Commercio*, good cuisine; *Pension Anglo-Américaine*, well spoken of; *Grande Bretagne*, $^1/_2$ M. from the sea, and the nearest to the station), a small town on the coast, and a sea-bathing place, has lately come into favour as a winter-resort. The climate resembles that of Pisa. The celebrated pine-wood (Pineta), which forms a half-circle round the place from N.E. to S.W., affords an admirable shelter against the wind. The line here enters the marshy plain of the *Serchio*, crosses the river beyond (94 M.) *Torre di Lago*, and reaches —

$104^1/_2$ M. *Pisa* (p. 341). To the left at the entrance are seen the cathedral, the baptistery, and the campanile. The station is on the left bank of the Arno.

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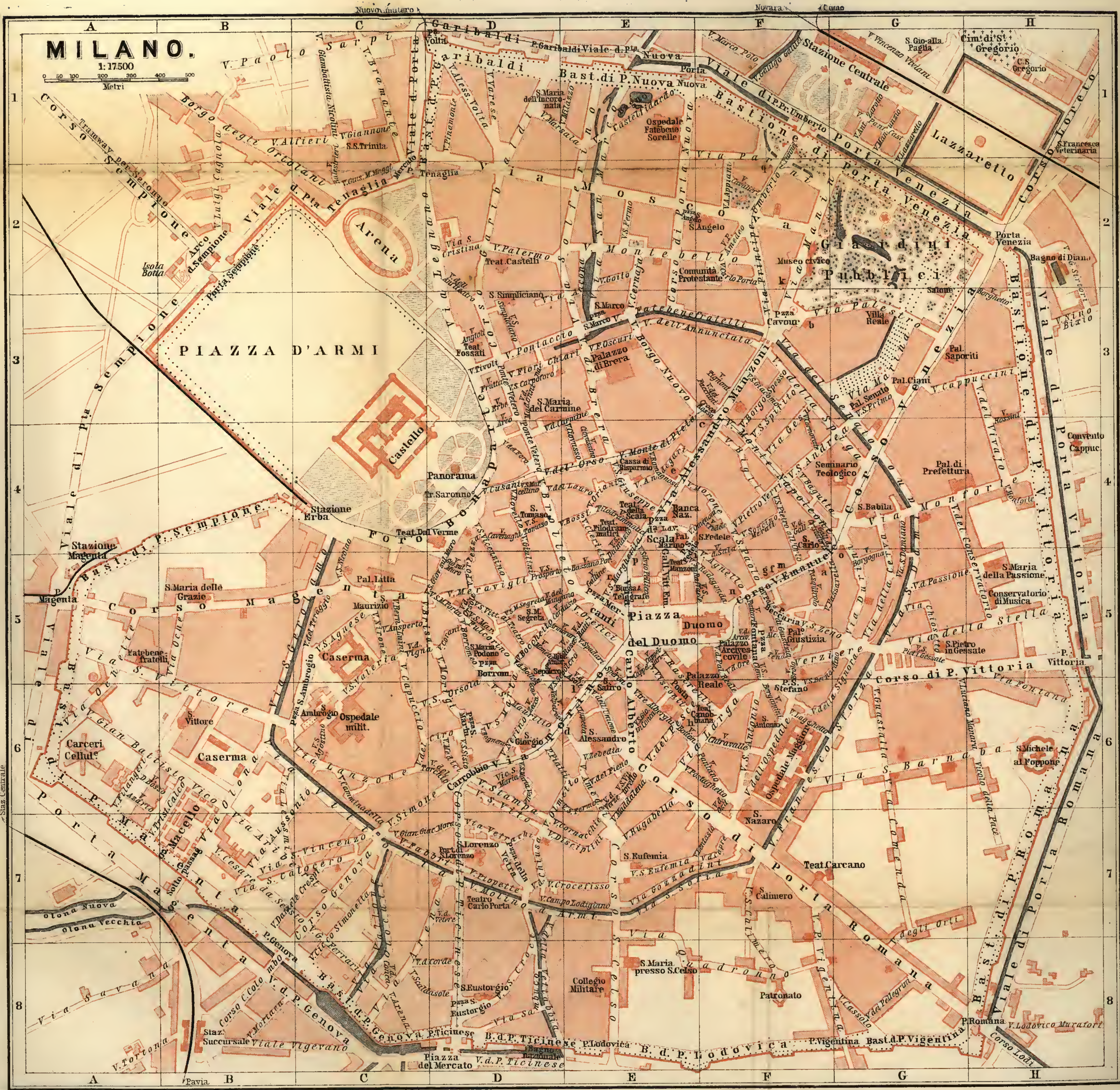
The name of the Germanic tribe that invaded Italy in 568 is now applied to the country between the Alps and the Po, which is separated from Piedmont by the Ticino, and from Venetia by the Mincio. It is divided into the eight provinces of *Como*, *Milano*, *Pavia*, *Sondrio*, *Bergamo*, *Cremona*, *Brescia*, and *Mantova*, covering an area of about 9000 sq. M., and containing 3,623,000 inhabitants. The name was once applied to a much larger tract. Lombardy has not inaptly been likened to an artichoke, the leaves of which were eaten off in succession by the lords of Piedmont; thus in 1427 they appropriated Vercelli, in 1531 Asti, in 1703 Val Sesia, in 1736 Alessandria, Tortona, and Novara, and in 1743 Domo d'Ossola. The heart of the country, if we continue to use the simile, would then be the DISTRICT OF MILAN, or the tract lying between the Ticino, Po, and Adda. The three zones of cultivation are the same as in Piedmont, viz. the region of pastures among the mountains, that

of the vine, fruit-trees, and the silk-culture on the lower undulating country and the slopes adjoining the lakes, and that of wheat, maize, and meadows in the plains, the yield of these last being, however, far more abundant than in Piedmont. The summers are hot and dry, rain being rare beyond the lower Alps, and falling more frequently when the wind is from the E. than from the W., as the moisture of the latter is absorbed by the Maritime Alps and the Apennines. The land, however, is more thoroughly irrigated than that of any other district in Europe, and the servitude of *aquae ductus*, or right to conduct water across the property of others, has been very prevalent here for centuries. A failure of the crops indeed is hardly possible, except when the summer is unusually cold. Meadows yield as many as twelve crops in the year, their growth being unretarded by the winter. The so-called Parmesan cheese is one of the well-known products of Lombardy. In the middle ages the importance of Milan was due to its woollen industries, but sheep-breeding has in modern times been superseded by the silk-culture, an industry which has so materially increased the wealth of the country, that it used to be said during the Austrian régime, that the army and the officers lived on mulberry leaves, as their produce alone sufficed to pay the land taxes. Under these circumstances the population is unusually dense, being about 380 persons to the sq. mile, exclusive of the capital.

The central situation, and the wealth of the country, have ever rendered it an apple of discord to the different European nations. In the earliest period known to us, it was occupied by the *Etruscans*, an Italian race, which about the 6th cent. B.C. was subjugated or expelled by *Celts* from the W. These immigrants founded *Mediolanum* (Milan), and traces of their language still survive in the modern dialect of the country. It was but slowly that the Italians subdued or assimilated these foreigners, and it was not till B.C. 220 that the *Romans* extended their supremacy to the banks of the Po. In the following century they constituted *Gallia Cisalpina* a province, on which Cæsar conferred the rights of citizenship in B.C. 46. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief buttress of the power of Rome. Since the 4th cent. Milan has surpassed Rome in extent, and, in many respects, in importance also. It became an imperial residence, and the church founded here by St. Ambrosius (who became bishop in 374), long maintained its independence of the popes. The *Goths*, and afterwards the *Lombards*, made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by *Charlemagne* in 774. The Lombard dialect also contains a good many words derived from the German (thus, *bron*, *gast*, *grà*, *piò*, *smessor*, *storà*, and *stosà*, from the German Brunnen, Gast, Greis, Pflug, Messer, stören, and stossen). The crown of Lombardy was worn successively by the *Franconian* and by the *German Kings*, the latter of whom, particularly the Othos, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope converted the whole of Italy into a Guelph and Ghibelline camp, Milan formed the headquarters of the former, and Cremona those of the latter party, and the power of the Hohenstaufen proved to be no match for the Lombard walls. The internal dissensions between the nobles and the townspeople, however, led to the creation of several new principalities. In 1287 *Matteo degli Visconti* of Milan (whose family was so called from their former office of 'vicecomites', or archiepiscopal judges) was nominated 'Capitano del Popolo', and in 1294 appointed governor of Lombardy by the German King. Although banished for a time by the Guelph family Della Torre, both he and his sons and their posterrity contrived to assert their right to the Signoria. The greatest of this family was *Giovanni Galeazzo*, who wrested the reins of government from his uncle in 1385, and extended his duchy to Pisa and Bologna, and even as far as Perugia and Spoleto. Just, however, as he was preparing at Florence to be crowned king of Italy, he died of the plague in 1402, in the 55th year of his age. On the extinction of the Visconti family in 1447, the condottiere *Francesco Sforza* ascended the throne, and under his descendants was developed to the utmost that despotism which Leo de-




Geograph. Anstalt v. Wagner & Debes, Leipzig.

scribes as 'a state in which the noblest institutions prosper when the prince is a good man; in which the greatest horrors are possible when the prince cannot govern himself; a state which has everywhere thriven in Mohammedan countries, but rarely in the middle ages in other Christian countries besides this'. In 1494 when *Lodovico il Moro* induced Charles VIII. of France to undertake a campaign against Naples, he inaugurated a new period in the history of Italy. Since that time Italy has at once been the battlefield and the prey of the great powers of Europe. Lodovico himself, after having revolted against France and been defeated at Novara in 1500, terminated his career in a French dungeon. In 1525 the battle of Pavia constituted *Charles V.* arbiter of the fortunes of Italy. In 1535, after the death of the last Sforza, he invested his son, Philip II. of Spain, with the duchy of Milan. In 1713 the Spanish supremacy was followed by the *Austrian* in consequence of the War of Succession. On four occasions (1733, 1745, 1796, and 1800) the French took possession of Milan, and the Napoleonic period at length swept away the last relics of its mediæval institutions. Although *Napoleon* annexed the whole of Piedmont, Genoa, Parma, Tuscany, and Rome (about 36,000 sq. M. of Italian territory) to France, the erection of a kingdom of Italy contributed materially to arouse a national spirit of patriotism. This kingdom embraced Lombardy, Venice, S. Tyrol, Istria, the greater part of the Emilia, and the Marches (about 32,000 sq. M.). Milan was the capital, and Napoleon was king, but was represented by his stepson *Eugène Beauharnais*. The *Austrian Supremacy*, which was restored in 1815, proved irreconcilable with the national aspirations of the people. By the Peace of Zurich (10th Nov. 1859), Lombardy, with the exception of the district of Mantua, was ceded to Napoleon III., and by him to Sardinia.

## 20. Milan, Ital. *Milāno*.

**Arrival.** The *Railway Station* (Pl. G, 1), a handsome and well-arranged structure, is decorated with frescoes by Pagliano, Induno, and Casnedi, and with sculptures by Vela, Strazza, Magni, and Tabacchi. Omnibuses from most of the hotels are in waiting (fare 1-1½ fr.). Fiacre from the station to any part of the town 1¼ fr. (also at night), each article of luggage 25 c. — Tramway into the town 10 c. — Porterage to the town for luggage under 100 lbs. 50 c., according to tariff.

**Hotels.** *Grand Hôtel de la Ville (Pl. a; F, 5), Corso Vittorio Emmanuele; *Hôtel Cavour (Pl. b; F, 3), in the Piazza Cavour, expensive; *Grand Hôtel de Milan (Pl. c; F, 3, 4), Via Alessandro Manzoni 29, with lift and post, telegraph, and railway-booking offices; Gran Bretagna & Reichmann (Pl. d; D, E, 6), Via Torino; *Hôtel Continental (Pl. e; E, 4), Via Alessandro Manzoni. All these are of the first class; average charges: R. 3 fr. and upwards, B. 1½, D. 5, L. 1-2, A. 1-2, omnibus 1½ fr. — The following are good second-class hotels: *Europa (Pl. f; F, 5), Corso Vittorio Emmanuele 9, R. 3, D. 4½, B. 1½, déj. 3¼, L. 1¼, A. ¾, omn. 1 fr.; *Hôtel Manin (Pl. k; F, 2), Via Manin, near the Giardini Pubblici; *Roma (Pl. g; F, 5), Corso Vittorio Emmanuele 7 (with restaurant, no table d'hôte), R. 2½, A. ¾, L. ¾, omnibus 1 fr.; *Pozzo (Pl. l; E, 6), Via Torino, R. from 2, D. at 6 p.m. 4½ fr., L. 60 c., B. 1½, omnibus 1 fr.; Francia (Pl. m; F, 5), Corso Vittorio Emmanuele 19, D. 4, B. 1¼ fr., L. 60, A. 60 c., well spoken of; *Central (Pl. h; E, 6), Via del Pesce; *Bella Venezia (Pl. i; E, F, 5), Piazza S. Fedele, R. 3, omn. 1, A. ¾, L. ¾ fr.; *Ancŏra (Pl. n; F, 5), Via Agnello and Corso Vitt. Emmanuele; Hôtel Lion et Trois Suisses (Pl. o; G, 4, 5), Corso Vittorio Emmanuele, at the corner of the Via Durini, B. 1½, omn. 1, A. ¾, L. ¾ fr. Italian hotels, with trattorie: Hôtel-Pension Suisse, commercial; Falcone, well spoken of; *Rebecchino (Pl. p; E, 5), Via S. Margherita, R. 2½, B. 1½, A. ¾, L. ¾ fr.; Firenze (Pl. q; F, 2), Via Principe Umberto, near the station; Isola Bella, outside the Porta Nuova, well spoken of; *Aquila (Pl. r; E, 5), Via S. Margherita, unpretending; Passarella; Corona d'Italia, R. 2, D. 2¼ fr., B. 80, A. 50, omn. 50 c.; *Biscione,

Piazza Fontana (Pl. F, 5), to the S.E. of the cathedral, R. from 1½ fr.; Agnello, Corso Vitt. Emmanuele 2.

**Restaurants** (*Trattorie*). **Biffi*, *Gnocchi*, in the Galleria Vittorio Emmanuele (see below); *Cova* (see below); **Ristor. della Borsa*, Via S. Giuseppini, near the Scala, with a garden; **Rebecchino*, Via S. Margherita, near the Piazza del Duomo, an old-established house, founded in 1699. The above-mentioned second-class hotels are also restaurants. *Fiaschetteria Toscana*, behind the E. branch of the Galleria Vittorio Emmanuele; good Tuscan wine.

**Cafés.** **Cova*, with a garden, Via S. Giuseppe, near the Scala, concerts in the evening (10 c. added to the charge on each refreshment); **Biffi* and **Gnocchi*, both in the Galleria Vitt. Emmanuele, concerts in the evening; *Martini*, Piazza della Scala; **Europa*, Corso Vitt. Emmanuele, near the Hôtel de la Ville (concerts every evening); several cafés in the *Giardini Pubblici* (p. 144); *delle Colonne*, Corso Venezia 1. Déjeuner à la fourchette may be procured at most of the cafés; also good beer in glasses (tazza, 30 c.; tazza grande, 50 c.). — Ices (*sorbetto*, and '*pezzi duri*' or ices frozen hard) are not to be had before 4 p.m.; at an earlier hour, '*granita*', or half-frozen, is in vogue. — *Panetone* is a favourite kind of cake, especially at the time of the Carnival.

**Beer.** *Birraria Nazionale*, a large establishment in the Via Carlo Alberto, on the W. side of the Piazza del Duomo (Vienna beer); *Birraria Stabilini*, Galeria Vitt. Emmanuele; **Trenk*, Galleria de' Cristoforis (p. 132).

**Baths.** Corso Vittorio Emmanuele 17, clean and not expensive; Via Pasquirolo 11, etc. — Swimming-Baths: **Bagno di Diana* (Pl. H, 2), outside the Porta Venezia (skating-rink in winter); *Bagno Nazionale* (Pl. D, 8), outside the Porta Ticinese; *Bagno di Castelfidardo* (Pl. E, 1), with a separate basin for ladies, Via Castelfidardo, near the Porta Nuova.

**Cabs** ('*Broughams*'; a tariff in each vehicle). Per drive by day or night 1 fr.; from the station to the town, 1¼ fr.; half-hour 1 fr., per hour 1½ fr.; each article of luggage 25 c.

**Tramways.** Milan and its environs have recently become covered with a rapidly extending network of tramway lines, most of which, however, are of little use to the tourist. The cars are in some instances driven by steam-power. The following are the principal lines diverging from Milan: 1. To *Monza* (p. 147; 1 hr.), starting from the church of S. Babila, Corso Venezia (Pl. G, 4); inside 80 c., outside 60 c. — 2. *Tramway Interprovinciale*, station in the Strada di Circonvallazione, outside the Porta Venezia (Pl. G, 1); lines to *Monza* and *Barzano*, to *Vimercate*, and to *Vaprio* (with branch from *Villafornare* to *Treviglio*, p. 183, and thence to *Bergamo*, p. 183, and to *Lodi*, p. 285). — 3. To *Magenta* and *Castrano*, starting outside the Porta Magenta (Pl. A, 4, 5). — 4. To *Giusano*, starting from the Porta Volta (Pl. D, 1); continuation to Bellagio projected, comp. p. 149. — 5. To *Melegnano* (p. 285) and *Lodi* (p. 285), starting outside the Porta Romana (Pl. H, 8). — 6. To *Pavia*, see p. 176. — 7. To *Saronno* and *Como*, see p. 146. — 8. To *Saronno* and *Tradate* (p. 166) and to *Gallarate* (p. 165), starting from the Foro Bonaparte, at the Via Cusani (Pl. D, 4). — There is also a *Circular Line* round the town.

**Post Office** (Pl. E, 6), Via Rastrelli 20, near the cathedral, at the back of the Palazzo Reale, open from 8 a.m. to 9 p.m.; branch-offices, Piazza Durini (Pl. G, 5) and in the Hôtel Milan (p. 127). — **Telegraph Office** (Pl. E, 5), near the *Borsa*, Piazza dei Mercanti 19, first floor.

**Theatres.** The *Teatro della Scala* (Pl. E, 4), the largest in Italy after the S. Carlo theatre at Naples, was built in 1778, and holds 3600 spectators. The opera and ballet are excellent, but performances take place during the Carnival only; the interior is worthy of inspection (1 fr.). *Teatro alla Canobbiana* (during the Carnival only; Pl. F, 6), with ballet; *Teatro Manzoni* (Pl. E, 5), near the Piazza S. Fedele, elegantly fitted up, performances sometimes in French. *Teatro dal Verme* (Pl. D, 4), operas and ballets in summer and autumn, dramas, comedies, and ballets during the Carnival, sometimes used as a circus; *Teatro Carlo Porta* (Pl. D, 7).

**Bankers.** *Scherbius*, Piazza della Scala 5 (Pl. E, 4); *Mack*, *Wiegel*, & *Keutzer*, Via Orso 16 (Pl. D, E, 4); *Mylius & Co.*, Via Clerici 4 (Pl. E, 4);

*Ulrich & Co.*, Via Bigli 21 (Pl. F, 4); *Weill, Schott Figli, & Co.*, Via Pietro Verri 7 (Pl. F, 4). — **Money-Changers**: *A. Grisi*, Piazza Mercanti (Pl. E, 5); *Marietta & Corta*, opposite the choir of the cathedral.

**Booksellers.** *F. Sacchi & Figli* (formerly *Artaria*), Via S. Margherita; *Hoepli*, Galleria de' Cristoforis; *A. Vallardi*, Via S. Margherita; *Dumolard*, Corso Vitt. Emanuele 21; *Gius. Galli*, Galleria Vitt. Emmanuele 18 & 80.

**Shops.** The best are in the Corso and the Galleria Vittorio Emmanuele. The *Alle Città d'Italia*, Via Carlo Alberti, near the Piazza del Duomo, is an establishment in the style of the large Magasins at Paris. The *Silk Industry* of Milan, in which upwards of 200 considerable firms are engaged, is very important. The following are noted retail-dealers: *Vernazzi*, Corso Vitt. Emmanuele, adjoining the Hôtel de la Ville; *Osnago*, Via S. Radegonda, to the N. of the Cathedral. — Marbles: *Bianchi*, Galleria Vitt. Emmanuele. — Antiquities: *Bertini*, Via S. Damiano 40. — Optician: *Fries*, Via S. Margherita 7. — Fancy Goods: *Silberkrauss*, Corso Vitt. Emmanuele 5.

**Physicians**, English: *Dr. Francis Cozzi*, Via Monforte 6; *Dr. Vivanti*, Via Senato 20; *Dr. Fornoni*, Corso Vitt. Emmanuele 26. — Chemist: *Zambelletti*, Piazza S. Carlo, Corso Vitt. Emmanuele (Pl. F, 4, 5).

**Cigars.** The Spaccio Normale, or government shop, is in the Corso Vitt. Emmanuele, at the corner of Via Pasquirolo, by the Hôtel de la Ville, where genuine havanas are also sold (Pl. F, 4, 5).

**Permanent Art Exhibition**, in the *Palazzo del Senato*, Via S. Primo, near the Via del Senato (Pl. G, 3), open daily.

**English Church Service**, Via Milazzo 10; chaplain, *Rev. William Gurney, M. A.*, Via Alessandro Manzoni 14.

**Principal Attractions:** Cathedral, ascend to the roof; Galleria Vittorio Emmanuele; Brera (picture-gallery); Arco della Pace; S. Maria delle Grazie and Leonardo da Vinci's Last Supper; S. Ambrogio, the oldest of the churches; Ambrosiana (pictures); Piazza de' Mercanti; the new cemetery; between 6 and 7 p.m. walk through Corso Vittorio Emmanuele to and beyond the Porta Venezia.

*Milan* (390 ft.), surnamed '*la grande*', the *Mediolanum* of the Romans, which was rebuilt after its total destruction in 1162 by the Emp. Frederick Barbarossa, is the capital of Lombardy, the seat of an archbishop, the headquarters of an army-corps, and one of the wealthiest manufacturing towns in Italy, silk and woollen goods being the staple commodities. It is situated on the small river *Olona*, which however is navigable and is connected by means of the *Naviglio Grande* (p. 79) with the *Ticino* and *Lago Maggiore*, by the *Naviglio di Pavia* with the *Ticino* and the *Po*, and by the *Naviglio della Martesana* with the *Adda*, the *Lake of Como*, and the *Po*. The town is 7 M. in circumference, and contains upwards of 200,000 inhab., or, including the suburbs, 321,600.

The favourable situation of Milan in the centre of Lombardy has always secured for it a high degree of prosperity. Under the *Romans* it was one of the largest cities in Italy (p. 126), but owing to its repeated destruction hardly a trace of that period has been left. In the 11th cent. it contained 300,000 inhabitants. Its heroic struggles against the German emperors are well known. With the exception of S. Ambrogio and a few other churches, the city was totally destroyed in 1162 by the emperor *Frederick Barbarossa*, but in 1167 it was rebuilt by the allied cities of Brescia, Bergamo, Mantua, and Verona. It was afterwards ruled by the *Visconti* (1312-1447), then by the *Sforza* family (1447-1535). Under the supremacy of the latter it attained the zenith of its reputation as a patron of art, having been the residence of *Bramante* from 1476 to 1500, and of *Leonardo da Vinci* from 1494 to 1516. The most eminent of Leonardo's pupils who flourished here were *Bernardino Luini*, *Cesare da Sesto*, *Giov. Ant. Boltraffio*, *Marco da Oggionno*, *Andrea Salaino*, and *Gaudenzio Ferrari*. — Milan with the rest of Lombardy afterwards fell into the hands of the

*Spaniards*, and in 1714 fell to *Austria*. In 1796 it became the capital of the '*Cisalpine Republic*', and then (down to 1815) that of the *Kingdom of Italy*. The bloody insurrection of 17th May, 1848, compelled the *Austrians* to evacuate the city, and the patriotic agitations which ensued were happily ended by the desired union with the new kingdom of Italy in 1859.

No town in Italy has undergone such marked improvement as Milan since the events of 1859. — In the province of ART it has raised itself to the highest rank in the kingdom. Sculpture is here carried on to such an extent as to have become almost a special industry. The Milanese SCULPTORS take great pride in their technical skill, and in effective imitations of nature. Among the best known sculptors are *Magni*, *Peduzzi*, *Tandardini*, *Barzaghi*, *Argenti*, *Calvi*, and *Baccaglia*. — PAINTING is represented by *Fr. Hayez*, *Induno*, *Bianchi*, *Mussini*, *Passini*, and others, but most of these artists seem to cultivate the modern Parisian style, and to be entirely oblivious of their glorious old national traditions.

The old part of the town, a portion of which consists of narrow and irregular streets, is enclosed by canals, beyond which suburbs *(borghi)*, named after the different gates (Porta Venezia, Comasina or Garibaldi, Sempione, etc.), have sprung up.

The focus of the commercial and public life of Milan is the ***Piazza del Duomo** (Pl. E, 5), which was formerly cooped up between insignificant lanes, but has recently been much extended, and is now enclosed by imposing edifices designed by *Mengoni* (p. 132).

The celebrated ****Cathedral** (Pl. E, F, 5), dedicated '*Mariae Nascenti*', as the inscription on the façade announces, and as the gilded statue on the tower over the dome also indicates, erected in the Gothic style, is regarded by the Milanese as the eighth wonder of the world, and is, next to St. Peter's at Rome and the cathedral at Seville, the largest church in Europe. The interior is 159 yds. in length, 61 yds. in breadth; nave 155 ft. in height, 17 yds. in breadth. The dome is 220 ft. in height, the tower 360 ft. above the pavement. The roof is adorned with 98 Gothic turrets, and the exterior with upwards of 2000 statues in marble. The structure, which was founded by the splendour-loving *Gian Galeazzo Visconti* in 1386, perhaps after the model of the Cologne cathedral, progressed but slowly owing to the dissensions and jealousies of the Italian and Northern architects, whereby it was impossible to attain uniformity in the execution. In 1391 *Hans von Fernach* and *Heinrich von Gmünd* are named as the architects of the cathedral. The dome was added towards the close of the 15th century by *Francesco di Giorgio* of Siena, with whom *Giov. Ant. Omodeo* appears to have been associated in the superintendence of the building. The Renaissance ornamentation of the façade (doors and windows) was executed partly by *Pellegrino Tibaldi* in the middle of the 16th cent., and partly at a still later date. In 1805 Napoleon caused the works to be resumed, and the tower over the dome to be added, and at the present day additions and repairs are constantly in progress.

The church is cruciform in shape, with double aisles, and a transept also flanked with aisles. The INTERIOR is supported by

52 pillars, each 12 ft. in diameter, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists of mosaic in marble of different colours. The vaulting is skilfully painted in imitation of perforated stone-work.

INTERIOR. By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 29). The band of brass in the pavement close to the entrance indicates the line of the meridian. RIGHT AISLE: Sarcophagus of Archbishop Aribert (1018-1045), above which is a gilded crucifix of the 11th century. Monument of Otto Visconti (d. 1295) and Johannes Visconti (d. 1354), both archbishops of Milan. Gothic monument of Marco Carelli (d. 1394). Tomb of Canon Vimercati, by *Bambaja*. RIGHT TRANSEPT (W. wall): Monument of the brothers Giacomo and Gabriele de' Medici, erected by their brother Pope Pius IV. (1564), the three bronze statues by *Leone Leoni* (Aretino). Tickets for the roof (25 c., see below) are obtained near this monument; the staircase leading to the dome is in the corner of the side-wall. The altar of the Offering of Mary (E. wall of S. transept) is adorned with fine Reliefs by *Bambaja*, with a relief of the nativity of the Virgin by *Tantardini* at the foot. Adjacent is the Statue of St. Bartholomew by *Marco Agrate* (end of 16th cent.), anatomically remarkable, as the saint is represented flayed, with his skin on his shoulder, and bearing the modest inscription 'non me Praxiteles sed Marcus finxit Agrates'.

The door of the S. SACRISTY (to the right, in the choir) is remarkable for its richly sculptured Gothic decorations. The **Treasury* here (adm. 1 fr.) contains silver statues and candelabra of the 17th cent.; the enamelled Evangelium of Abp. Aribert; a diptych of the 6th cent.; bookcovers adorned with Italian and Byzantine carving of the early middle ages; ivory vessel belonging to Bishop Godfrey; a golden Pax; and lastly a statue of Christ by *Cristofano Solari*.

In the ambulatory, a little farther on, is a sitting figure of Martin V. by *Jacopino da Tradate* (1421). Then the black marble Monument of Cardinal Marino Carracciolo (d. 1538), by whom Emp. Charles V. was crowned at Aix-la-Chapelle in 1520, by *Bambaja*. The fourth of the handsome new Gothic confessionals is for the German, French, and English languages. The stained glass in the three vast choir windows, comprising 350 representations of scriptural subjects, were executed by *Alois* and *Giov. Bertini* of Guastalla during the present century; most of them are copies from old pictures. Before the N. SACRISTY is reached, the Statue of Pius IV. is seen above, in a sitting posture, by *Angelo Siciliano*. The door of this sacristy is also adorned with fine sculptures in marble.

In the centre of the N. TRANSEPT is a valuable bronze *Candelabrum, in the form of a tree, executed in the 13th cent., and decorated with jewels, presented by *Giov. Batt. Trivulzio*, in 1562.

LEFT AISLE: Altar-piece, painted in 1600 by *Fed. Baroccio*, representing S. Ambrogio releasing Emp. Theodosius from ecclesiastical penalties. Upon the adjoining altar of St. Joseph, the Nuptials of Mary, by *F. Zucchero*. The following chapel contains the old wooden *Crucifix* which S. Carlo Borromeo bore in 1576, when engaged, barefooted, in his missions of mercy during the plague. Adjacent, the Monument of Abp. Arcimboldi (ca. 1550), and by the wall the statues of eight Apostles (13th cent.). Not far from the N. side door is the *Font*, consisting of a sarcophagus of S. Dionysius, but appropriated to its present use by S. Carlo Borromeo.

In front of the choir, below the dome, is the subterranean *Cappella S. Carlo Borromeo* (p. 167), with the tomb of the saint; entrance opposite the doors to the sacristy, to the N. and S. of the choir (open in summer 5-10, in winter 7-10 a.m.; at other times 1 fr.; for showing the relics of the saint 5 fr.).

The traveller should not omit to ascend to the *ROOF and TOWER of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; map of town and environs $1\frac{1}{2}$ fr.;

open till an hour before sunset, in summer from 5 a.m.). As single visitors are not now admitted, except when other visitors are already at the top, a party of two or more must be made up. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 300 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope. The finest views of the Alps are obtained early.

VIEW. To the extreme left (S.W.), Monte Viso, then Mont Cenis (p. 25); between these two, the less lofty Superga (p. 73) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; to the left of the last the prominent Matterhorn; then the Cima di Jazi, Strahlhorn, and Mischabel; N.W. the Monte Leone near the Simplon; the Bernese Alps; N. the summits of the St. Gotthard and Splügen, and E. in the distance the peak of the Ortler. S. the Certosa of Pavia (p. 176) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines.

To the S., opposite the cathedral, stands the **Palazzo Reale** (Pl. E, F, 5, 6), built on the site of a palace of the Visconti in 1772, adorned with frescoes by A. Appiani, B. Luini, and Hayez, and containing several handsome saloons. In the street to the left, beyond the palace, are visible the tower (1336) and apse of the fine half-Romanesque church of *S. Gotardo*, formerly the chapel of the Visconti. — Adjacent, on the E., is the large *Archiepiscopal Palace* (*Arcivescovado;* Pl. F, 5), by Pellegrini (1565), containing a handsome court with a double colonnade and marble statues (Moses and Aaron) by Tandardini and Strazza. In the interior court, on the side next the Piazza Fontana, are several Corinthian columns of the 15th century. — The W. side of the Piazza del Duomo is skirted by the *Via Carlo Alberto* (see p. 139), beyond which, to the N.W., lies the *Piazza de' Mercanti* (see p. 139).

On the N. side is the imposing new palatial façade which forms the entrance to the ****Galleria Vittorio Emmanuele** (Pl. E, 5), connecting the Piazza del Duomo with the Piazza della Scala. This is the most spacious and attractive structure of the kind in Europe. It was built in 1865-67 by the architect *Gius. Mengoni*, one of the most gifted of modern Italian architects, who unfortunately lost his life by falling from the portal (finished in 1878) in 1877. The gallery, which is said to have cost 8 million fr. (320,000*l.*), is 320 yds. in length, 16 yds. in breadth, and 94 ft. in height. The form is that of a Latin cross, with an octagon in the centre, over which rises a cupola 180 ft. in height. The decorations are well-executed and bear testimony to the good taste of the Milanese. The octagon is adorned with frescoes, representing Europe, Asia, Africa, and America, while the frescoes on the entrance-arches are emblematic of Science, Industry, Art, and Agriculture. The gallery contains handsome shops, and is lighted in the evening by 2000 gas-jets. The circle of gas-jets in the dome is lighted by a small engine set in motion by clockwork, which does its work in $1^1/_2$ min., and attracts numerous spectators.

The gallery is adorned with 24 statues of celebrated Italians: at the entrance from the Piazza del Duomo, Arnold of Brescia and G. B. Vico; in the octagon, on the right, Cavour, Emmanuel Philibert (p. 68), Vittore Pisano, Gian Galeazzo Visconti (p. 126); Romagnosi (p. 286), Pier Capponi, Macchiavelli, Marco Polo; Raphael, Galileo, Dante, Michael Angelo; Volta, Lanzone, Giov. da Procida, Beccaria; at the right lateral outlet Beno de' Gozzadini and Columbus, at the left lateral outlet Ferruccio and Monti; at the entrance from the Scala, Savonarola and Ugo Foscolo.

The Piazza della Scala (Pl. E, 4) is embellished with the ***Monument of Leonardo da Vinci** (1452-1519) by *Magni*, erected in 1872. The statue of the master in Carrara marble, over life-size, stands on a lofty pedestal, surrounded by Marco da Oggionno, Cesare da Sesto, Salaino, and Boltraffio, four of his pupils, and adorned with copies of his principal works in relief. — In the piazza, to the W. of the statue, is the *Teatro della Scala* (p. 128); to the E. is the large *Palazzo del Marino*, in which the *Municipio* (Pl. E, 4) has been established since 1861, erected in 1555 from designs by Galeazzo Alessi, with a massive façade and interesting court.

Beyond it is the Jesuit church of *S. Fedele* (Pl. E, F, 4) in the Piazza of that name, erected by S. Carlo Borromeo in 1569 from designs by *Pellegrini*, containing a sumptuous high-altar. The adjoining *Palazzo del Censo ed Archivio*, formerly the Jesuit college, contains part of the government archives, chiefly documents relating to the history of Milan. — To the N. of this point is the *Via degli Omenoni* with the palace of the same name, erected by Leone Leoni and adorned with Caryatides. The Via degli Omenoni ends in the Piazza Belgiojoso, which contains the *Palazzo Belgiojoso* and Manzoni's house (No. 3).

Adjacent, at Via Morone, No. 10 (Pl. F, 4), is the **Museo Poldi-Pezzoli,** bequeathed to the town by Cavaliere Poldi-Pezzoli in 1879 and exhibited in the tastefully-furnished house formerly occupied by the founder. The collections are open to the public daily 10-4, on holidays 12-3 (adm. 1 fr.; catalogue 1 fr.).

**First Floor.** Sala Dorata. To the left, antique gold ornaments and silver plate, goldsmith's work of the 16-18th cent.; in the centre, Romanesque crosses and reliquaries, valuable vessels embellished with gems and enamelling; to the right, Roman and Oriental bronzes, antique glass, etc.; below the mirror, cloisonné enamel from China, Persian weapons. Among the pictures the following are most noteworthy: 21. *Pier della Francesca*, Portrait of a woman; 19. *Vinc. Foppa*, Portrait; 20. *Crivelli*, Christ and St. Francis; 17. *Botticelli*, Madonna; 18. *Girolamo da Santa Croce*, Portrait; 16. *Luini*, Betrothal of St. Catharine. The room also contains fine wood-carvings, carpets, Dresden, Chinese, and Sèvres porcelain, etc. — Sala Nera. Pictures: 23. *Early Dutch Master*, Annunciation; 31. *V. Foppa*, Madonna; 24. *Signorelli*, Saints; 25. *Borgognone*, St. Catharine; *Andrea Solario*, 26. John the Baptist (1499), 29. St. Catharine. Also a marble statue by *Bartolini*, representing Reliance upon God. — Stanza da Letto. Pictures: 33. *Bertini*, Portrait of Cav. Poldi-Pezzoli; 35. *Botticelli*, Descent from the Cross. Venetian glass. — I. Stanza a Quadri: 62. *Marco Palmezzano*, Portrait; 56. *Domenichino*, Cardinal; 57. *Elzheimer*, Diana. — II. Stanza a Quadri: *Luini*, 84. Tobias, 85. St. Jerome; 106. *A. Solario*, Ecce Homo; 109. *Boltraffio*, Madonna; 111. *Lor. Costa*, Saints. — III. Stanza a Quadri: 122. *Mantegna* (?), Madonna; 127. *Carpaccio*, Venetian senator; 130. *A. Solario*, Flight into Egypt (1515); 138. *School*

*of Leonardo da Vinci*, Madonna; 139. *Fra Bartolommeo*, Triptych (1500); 142. *Moretto*, Madonna; 150. *Perugino*, Madonna; 146. *Carpaccio*, Samson. — We now return and enter the ARMOURY to the right.

The Via Alessandro Manzoni leads hence to the right to the Via Bigli, in which stands the *Casa Taverna* or *Ponti*, with a fine portal and an admirably restored court of the 16th century.

We next proceed from the Piazza della Scala to the N. by the Via S. Giuseppe (Pl. E, 4) and Via di Brera to the Brera. In the Via del Monte di Pietà, the second side-street on the left, is the handsome new *Cassa di Risparmio*, or savings-bank, by Balzaretti.

The ***Brera** (Pl. E, 3; Via di Brera 28), or *Palazzo delle Scienze ed Arti*, formerly a Jesuits' College, contains the *Picture Gallery*, the *Library of the Academy* founded in 1170 (200,000 vols., open daily), a *Collection of Coins* (50,000), the *Observatory*, a collection of *Casts* from the antique, and an *Archaeological Museum*.

In the centre of the handsome COURT by *Richini* is a bronze statue of **Napoleon I.*, as a Roman emperor, by *Canova*, considered one of his finest works. By the staircase, to the left, the statue of the celebrated jurist *Beccaria* (d. 1794), who was the first to call in question the justice of capital punishment. The court is also adorned with several other statues.

The *PICTURE GALLERY *(Pinacotēca)*, which contains about 600 works, is open daily from 9 a.m. to 4 p.m. (on holidays from 12, in winter and on Sundays till 3); admission 1 fr., Sundays and Thursdays gratis (catalogue $1^1/_4$ fr.).

The gem of the collection is *Raphael's Sposalizio* (No. 270), the chief work of his first or Umbrian period. The numerous pictures of the Lombard school, and particularly the frescoes sawn out of churches, are also very valuable. The drawing of the head of Christ for the Last Supper (No. 267) shows with what beauty *Leonardo* could invest his figures. Among the oil-paintings, No. 265 by *Bernardino Luini* is a very meritorious work, and among the frescoes, Nos. 47 and 52, by the same master. The most interesting works of the early Italian school are No. 159 by *Gentile da Fabriano*, and No. 264 by *Mantegna*. The collection also affords an instructive survey of the progress of *Carlo Crivelli* (who flourished in 1468-93; 2nd room), a master who connects the Paduan school with that of Venice. The most notable works of the latter school are No. 166 by *Gentile Bellini*, Nos. 284 and 261 by *Giovanni Bellini*, and No. 300 by *Cima da Conegliano;* and of a later period No. 209 by *Bonifacio*, No. 248 by *Titian*, and Nos. 253, 254, 255 by *Lorenzo Lotto*. No. 456 by *Domenichino*, and No. 331 by *Guercino*, represent the Italian masters of the 17th century. The most important works of foreign schools are No. 447 by *Rubens*, Nos. 442 and 446 by *Van Dyck*, and No. 449 by *Rembrandt*. Each pictnre bears the name of the painter.

I. and II. ANTE-CHAMBERS: 1-70. Frescoes by *Ferrari*, *Bramantino*, *Foppa*, *Marco da Oggionno* and particularly by *Bernar-*

*dino Luini*, some of them approaching the genre style (Nos. 2, 11, 13), scenes from the life of Mary (5, 19, 42, 43, 51, 63, 69, 73), *Madonna with St. Anthony and St. Barbara (47), Angels (14, 26, 45, 49, 54, 68), and *St. Catharine placed in her sarcophagus by angels (52; with the inscription C. V. S. Ch., *i.e.* 'Catharina Virgo Sponsa Christi'); *Bramantino* (4); *Marco da Oggionno* (15, 20, 33); *Foppa*, St. Sebastian (71); *Gaudenzio Ferrari*, Adoration of the Magi (25).

Room I.: 75. *Borgognone*, Coronation of the Virgin; *87. *Zenale*, Madonna, with the four great church-fathers, SS. Jerome, Gregory, Augustine, and Ambrose, and the donors, Lodovico Moro, his wife Beatrice, and their two children (excellent portraits, showing the influence of Leonardo da Vinci, who made a drawing for one of the children's heads, now in the Ambrosiana, p. 140); 88. *Salaino*, Madonna with saints; 96. *Marco da Oggionno*, Fall of Lucifer; 98. *B. Luini*, Madonna with saints; *106. *Andrea Solario*, surnamed *da Milano*, Madonna with Joseph and St. Jerome, painted at Venice in 1495; 107. *Gaudenzio Ferrari*, Martyrdom of St. Catharine; 116. *Ben. Crespi* (17th cent.), Circumcision of Christ; 139. *Nuvolone* (17th cent.), The artist's family.

Room II.: *159. *Gentile da Fabriano*, Madonna enthroned; 162. *Antonio* and *Giovanni da Murano*, Madonna, with the Child and saints; *165. *Carlo Crivelli*, SS. Jerome and Augustine; *163. *Bart. Montagna*, Madonna enthroned, with angels playing on instruments and saints, one of the artist's masterpieces.

*168. *Gentile Bellini*, Preaching of St. Mark at Alexandria.

In this piece we 'perceive that the art of Gentile (brother of Giovanni) on the eve of his death was better than it had ever been before. . . . The composition is fine, the figures have the individuality which he imparted, and the whole scene is full of stern and solid power. — '*History of Painting in North Italy*', by *Crowe and Cavalcaselle*.

172. *Palma Vecchio*, Adoration of the Magi (spoiled); 173. *Giovanni da Udine*, St. Ursula and her virgin attendants; 175, 181. *Giacomo Raibolini*, Madonna with saints; 179. *Stefano da Ferrara*, Madonna; 182. *Fil. Mazzola*, Portrait; 185. *Marco Palmezzano*, Madonna; 186. *Garofalo*, Descent from the Cross; 187. *Fra Carnevale*, Madonna; 188. *Giov. Santi* (Raphael's father), Annunciation; 189. *C. Crivelli*, Crucifixion; 191. *Cima da Conegliano*, SS. Peter Martyr, Augustine, and Nicholas of Bari; 192. *Montagna*, Madonna with saints, *193. *C. Crivelli*, Madonna and Child; 195. *Timoteo Viti*, Annunciation, with John the Baptist and St. Sebastian.

Room III.: *206. *Moretto*, Madonna on clouds, SS. Jerome, Anthony Abbas, and Francis of Assisi, a work of lively and intellectual expression and vigorous colouring; 208. *Paolo Veronese*, Baptism of Christ; *209. *Bonifacio* (*The Elder?*; d. 1540), Finding of Moses in the ark of bulrushes, in the style of Giorgione; 212. *Paris Bordone*, Baptism of Christ; 214. *Moroni*, Navagiero, Podestà of Bergamo (1565); 213. *Paolo Veronese*, Christ in the

house of the rich Pharisee; 215. *Bonifacio*, Christ at Emmaus; 217. *Tintoretto*, Pietà; *P. Veronese*, 219. SS. Gregory and Jerome, 220. Adoration of the Magi, 221. SS. Ambrose and Augustine; 225. *Calisto Piazza*, Madonna and saints; *227. *Paolo Veronese*, SS. Anthony Abbas, Cornelius, and Cyprian, a monk, and a page, the finest 'conversazione' piece (see p. 236) by this master; 229. *P. Veronese*, Last Supper; 230. *Tintoretto*, SS. Helena, Macarius, Andrew, and Barbara; 234. *Girol. Savoldo*, Madonna and saints.

Room IV.: 235. *Moretto*, St. Francis of Assisi; 237. *Vinc. Catena*, St. Stephen; 241, 242. *Paris Bordone*, Madonnas; *Moretto*, 239. Assumption of the Virgin, 259. Saints.

*Lorenzo Lotto*, *253. Portrait of a woman, *254, 255. Portraits of men.

'The fine-chiselled features (of No. 253), extremely pure in drawing, charm by their mild expression. A delicate but healthy complexion is displayed in warm sweet tones of extraordinary transparence; and masterly transitions lead the eye from opal lights into rich and coloured shadows. A half length in the same collection represents a man of lean and bony make with a swallow-tailed beard, a grey eye, close set features, and a grave aspect. . . . A third half length, companion to these, offers another variety of type and execution. A man stands at a table in a pelisse with a fox skin collar; he is bareheaded and bearded. His right hand rests on the table and grips a handkerchief. The ruddy skin of the face is broken with touches now warm now cold by which the play of light and reflections is rendered with deceptive truth'. — *C. & C.*

256. *Moroni*, Madonna and saints; *248. *Titian*, St. Jerome, a characteristic example of his later style, painted about 1560.

Room V.: *261. *Giov. Bellini*, Madonna; 262. *Luca Signorelli*, Scourging of Christ; 263. *Cesare da Sesto*, Madonna; *264. *Mantegna*, Large altar-piece in twelve sections, at the top Madonna and St. John weeping over the dead body of Christ, below St. Luke and other saints, painted in 1454, and a proof of the early maturity of the artist, then 23 years old; *265. *Bern. Luini*, Madonna; 266. 'Il Bersaglio degli Dei' (shooting-match of the gods), a sketch attributed by Raphael to Michael Angelo; **267. *Leonardo da Vinci*, Study for the head of Christ in the Last Supper, of great beauty in spite of decay and retouching.

**270. *Raphael's* far-famed Sposalizio, or the Nuptials of the Virgin, painted in 1504 for the church of S. Francesco in Città di Castello, where it remained till 1798.

The composition closely resembles that of the Sposalizio of *Perugino* (now at Caën), in whose studio Raphael then worked. 'In both paintings the top is rounded, and in both a small polygonal temple, a charming forecast of Bramante's buildings, rises in the background. The central part of the foreground is occupied by the long-bearded high priest, who joins the hands of the bridal pair; Mary is attended by a group of graceful virgins, while near Joseph stand the rejected suitors, the most passionate of whom breaks his shrivelled wand. A closer examination of Raphael's work, however, divulges so many points of divergence, as to make the observer almost oblivious to its Peruginesque character. The transposition of the bride and bridegroom with their attendant groups to opposite sides of the canvas is a purely external difference and one of little significance, but the conception and drawing of the individual figures and the

more delicate disposition of the grouping reveal the original and peculiar genius of the younger artist'. — '*Raffael und Michelangelo*', by *Prof. Anton Springer.*

*272. *Giotto*, Madonna, the central part of an altar-piece of which the wings are at Bologna.

*273. *Mantegna*, Pietà, painted about 1474.

'It is a picture in which Mantegna's grandest style is impressed, foreshortened with disagreeable boldness, but with surprising truth, studied from nature, and imitating light, shade, and reflection with a carefulness and perseverance only equalled by Leonardo and Dürer; displaying at the same time an excess of tragic realism, and a painful unattractiveness in the faces of the Marys.' — *C. & C.*

274, 279. *Gentile da Fabriano*, SS. Jerome and Dominic; 280. *Andrea Solario*, Portrait; 281. *Luca Signorelli*, Madonna.

Room VI.: 283. *C. Crivelli*, Madonna and saints (1482); *284. *Giov. Bellini*, Pietà, an early and genuinely impassioned work; 286. *Cima da Conegliano*, St. Jerome and other saints; 287. *Stefano da Zevio*, Adoration of the Magi (signed, 1435); 288. *Vitt. Carpaccio*, St. Stephen and the scribes (1514); 290. *Palma Vecchio*, St. Helena and Constantine, St. Rochus and St. Sebastian; *297. *Giov. Bellini*, Madonna; *300. *Cima*, St. Peter, St. Paul, and John the Baptist.

Room VII.: 306. *Franc. Verla*, Madonna with saints and angels; *Vitt. Carpaccio*, 307. Presentation in the Temple, 309. Betrothal of the Virgin; 315. *Liberale da Verona*, St. Sebastian; *Franc. da Ponte*, surnamed *Bassano*, 316. Descent from the Cross, 318. Autumn, 323. Winter,

Room VIII: 324. *Guido Reni*, SS. Paul and Peter; 326. *Albani* Dance of Cupids; 329. *Garofalo*, Madonna and Child; *331. *Guercino*, Abraham and Hagar; 333. *Dossi*, St. Sebastian; *334. *Fr. Francia*, Annunciation.

Room IX: 346. *Hobbema*, Mountain-landscape; 352, 353. *Bern. Bellotto (Canaletto)*, Landscapes; 362. *Tom. Wyck*, Alchemist; 367. *Jan Brueghel*, Setting out for market; 372. *Sal. Ruysdael*, Landscape; 377. *W. van Mieris*, Esther; 384. *Snyders*, Stag-hunt.

Room X: *390. *Velazquez*, Dead monk; 391. *Salvator Rosa*, St. Paul the Hermit; 401. *Gaspar Poussin*, John the Baptist as a child; 402. *Pietro da Cortona*, Madonna, the Child, and saints; *Subleyras*, 406. St. Jerome, 407. Crucifixion; 415. *Sassoferrato*, Madonna; 432. *Raphael Mengs*, Portrait; 441. *Van Keulen*, Portrait; *442. *A. van Dyck*, Madonna and Child, with St. Anthony of Padua; 443. *Jacob Jordaens*, Abraham's sacrifice; *446. *Van Dyck*, Portrait; *447. *Rubens*, Last Supper, a late work of admirable colouring, but somewhat coarse; 448. *A. van Dyck*, Portrait; *449. *Rembrandt*, Portrait; 453. *Mostert*, St. Catharine.

Room XI: *456. *Domenichino*, Madonna and saints; 479. *Longhi*, Madonna and saints.

Room XII: By the window, Busts of Manzoni by *Strazza* and Hayez by *Argenti;* by the wall, bust of Longhi by *Pacetti.*

To the left, farther on, are several rooms containing modern pictures, sketches of academicans, casts from the antique, Renaissance and modern sculptures. (An annual exhibition of art takes place in these rooms, generally in September.) — Room XX: *Canova*, Vestal Virgin; *Thorvaldsen*, The Graces and Cupid. — Room XXIV. contains a copy of *Leonardo da Vinci's* Last Supper by *Marco da Oggionno*. — The last but one of the rooms with modern pictures contains portraits, the best of which are those of Niccolini by *Ussi*, Cavour and Manzoni by *Hayez*, and D'Azeglio by *Sala*. — Returning hence to the ante-chamber, the visitor enters the Galleria Oggioni to the right: *Luini*, Holy Family; *Crivelli*, Coronation of Mary (1493).

The **Museo Archeologico** on the ground-floor (admission daily 12-3, 50 c.; Sundays free; entrance in the small Piazza di Brera, or through a passage to the right on the ground-floor) contains a rich but imperfectly arranged collection of antique, mediæval, and modern works of art, including some fine Renaissance sculptures.

I. Room. Wall of the door (right): Sculptures from the Porta Tosa (12th cent.) below a terracotta arch; by the last pillar, late Greek tomb-relief; adjoining it a Renaissance 'putto' between inscriptions and sculptures. Window-wall: Mediæval sculpture from the tympanum of a church; J. Gothic bell of 1352; in the middle, four ancient porphyry columns from S. Cristoforo. Next wall: Roman and mediæval architectural fragments. Fourth wall: Portions of the monument of Gaston de Foix (who fell at the battle of Ravenna in 1512, see p. 333), from the monastery of S. Marta, the most important being (*E.) a recumbent figure of the hero by *Bambaja*. D. Monument of Lancino Curzio (d. 1513), by the same master. F. Marble framework of a door from the Palazzo Medici, with the arms and portraits of Francesco Sforza and Bianca Maria Visconti, attributed to *Michelozzo*, the builder of the palace. In the corner, C. Monument of Bishop Bagareto by *And. Fusina* (1517). — By the pillars to the right, and between them: Ancient Roman sarcophagus; T. Roman cippus. Last pillar: Fragment of a cippus, a youth leaning on a staff (Greek); to the left, Head of Zeus (nose modern). B. Monument of Regina della Scala, wife of Bernabò Visconti; bust of a lady (15th cent.). In the centre: A. Large monument of Bernabò Visconti (d. 1385), erected during his lifetime (1354), resting on twelve columns, and richly gilded; on the sarcophagus are reliefs, in front the four evangelists, at the back the coronation of Mary; at the sides the Crucifixion and a Pietà; above, the equestrian statue of the deceased. — II. Room. Above the door, Statuettes from the Porta Orientale; on the right, suits of armour and bronze implements from the graves of Gauls discovered near Sestri Calende in 1867; in the cabinets, relics from tombs excavated in the Nuovo Giardino Pubblico, terracottas, crystal; in the corner, bronzes, including a head by Michael Angelo; carvings in marble and ivory; majolica; mediæval goldsmith's work; Egyptian antiquities.

A little to the W., in the Piazza del Carmine, is the Gothic church of **S. Maria del Carmine** (Pl. D, 3, 4) of the 15th cent., now modernised, containing a Madonna in fresco by *Luini*. — To the N. is the church of **S. Simpliciano** (Pl. D, 3), a fine Romanesque structure, containing a triumphal arch adorned with 'putti' by *Luini*, and a Coronation of the Virgin by *Borgognone* (in the apse). — Farther on, in the direction of the Porta Garibaldi, is

the church of **S. Maria Incoronata** (Pl. D, 1), with four aisles, built by Francesco and Bianca Sforza. The Capella Bossi contains the tombs of Giov. Tolentino (1517) and Archbishop Gabr. Sforza.

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To the W. of the Piazza del Duomo, beyond the *Via Carlo Alberto* (p. 132), lies the ***Piazza de' Mercanti** (Pl. E. 5), the central point of the mediæval city, and formerly provided with five gates. In the centre of the Piazza is the building which was formerly the *Palazzo della Ragione*, a large hall erected in 1228-33 by the podestà (or mayor) Tresseno, to whom an equestrian statue was erected on the S. side with the inscription, 'qui solium struxit, Catharos ut debuit uxit' (the Cathari were a heretical sect). The ground-floor is now the corn-exchange, above which is the Archivio Notarile. On the N. side of the piazza is the ancient *Palazzo della Città* with a tower, erected in the 16th century, with the exchange and telegraph-office on the ground-floor; on the S. side are the *Loggia degli Osii*, erected in 1315, and the *Collegio dei Nobili* (1625).

We proceed hence to the S.W., through the archway and the Via dei Ratti, to the Via and Piazza della Rosa.

The celebrated ***Biblioteca Ambrosiana** (Pl. D, E, 5), open on week-days 10-3 o'clock (fee 1 fr.; picture-gallery, or *Pinacoteca*, open to the public in summer on Wed., 10-2½; entrance from the reading-room to the right in the court), contains 160,000 vols. of printed books, and 8,000 MSS. and palimpsests, or *codices rescripti*, some of them very valuable. Director: *Cav. Sacerdote Ceriani*, the Orientalist. The library was founded in 1609 by the archbishop Cardinal *Federigo Borromeo*, to whom a statue was erected in front of the building in 1865.

In the COURT, adjoining the porter's lodge, is a fresco of the Mocking of Christ, by *Luini*.

The **Biblioteca** contains among other treasures the *Codice Atlantico*, being a collection of original drawings and MSS. of *Leonardo da Vinci;* Virgil with marginal notes by Petrarch; fragments of a MS. of Homer illuminated, of the end of the 4th cent.; a number of miniatures; letters of S. Carlo Borromeo, Tasso, Galileo, Liguori, etc. Then, Christ crowned with thorns, al fresco, *Bernardino Luini;* Cupid in marble, *R. Schadow;* several reliefs and bust of Byron by *Thorvaldsen;* mosaics, coins, old woodcuts, and drawings by celebrated masters. — *First Floor.* First door on the left —

**Cabinet of Bronzes,** containing busts of Canova and Thorvaldsen, the latter by the master himself, and pictures of no great value: 46. *Raphael Mengs*, Pope Clement XIII.; 41. *Venetian Master*, St. Sebastian; 24. *Lorenzo Lotto*, Madonna. — Second door to the left: entrance to the —

**Pinacoteca.** I. and II. Room, Engravings. — III. Room: in the middle of the side-wall, *Ambrogio Borgognone*, Madonna enthroned and saints; *Moretto*, Death of Peter Martyr; *Mazzola*, Annunciation; *Botticelli*, Madonna with angels; *Mabuse*, Madonna and Child; *Dosso Dossi*, Washing of the feet. This room also contains Peruvian and Japanese antiquities, fine works in metal, etc. — The small IV. ROOM, to the right, is adorned with landscapes by *Brueghel* and other masters. — V. ROOM, to the left, *Borgognone*, SS. Elizabeth and Francis; opposite, *Borgognone*, SS. Peter Martyr and Christopher; *School of Rubens*, Lot and his daughters. We

now return through the III. Room to the VI. Room: to the left, *Drawings of the *School of Leonardo da Vinci; G. Ferrari*, Marriage of the Virgin. Then **Raphael's Cartoon of the 'School of Athens', which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only do we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the sitting figure added at the foot of the staircase, are unimportant.

On the next wall: *Bramantino*, Madonna with saints, Adoration of the Holy Child; *M. da Oggionno*, Madonna; above the door, *Bianchi*, Last Supper; *Boltraffio*, Portrait; *School of Leonardo da Vinci*, Gian Galeazzo Visconti; **Luini*, Youthful Christ in an attitude of benediction; ***Leonardo da Vinci*, Isabella of Aragon; *Luini*, John the Baptist, Holy Family (after Raphael). By the window-wall, Drawings by *Leonardo da Vinci* and other masters; above, *Carracci*, Madonna (after Correggio). — VII. Room: to the left, high up, *Raphael*, Cartoon; by the next wall, *Dürer*, *Pen-and-ink sketches (landscape, the Passion) and a water-colour (woman of Nuremberg); drawings by *Leonardo da Vinci*, including a head of Maximilian Sforza when a boy and a profile of Maria Sforza.

At the back of the library is the venerable church of *S. Sepolcro* (Pl. D, 5), dating from the 11th century. The Via del Bollo leads hence to the W. to the Piazza S. Borromeo, in which are situated the *Palazzo Borromeo*, the small church of *S. Maria Podone*, and a statue of S. Carlo Borromeo. — The Via S. Borromeo and the Via S. Maria alla Porta next lead to the Corso Magenta, on the left side of which rises the small church of **S. Maurizio** (Pl. C, 5), or *Monastero Maggiore*, erected in 1503-1519 by *Giov. Dolcebuono*, a pupil of Bramante, containing *Frescoes by *Luini*, the best of which are near the high-altar. — Opposite, to the right, is the *Palazzo Litta* (Pl. C, 5), with a handsome court, now occupied by the Amministrazione delle Ferrovie dell' Alta Italia.

Farther on in the Corso Magenta, not far from the *Porta Magenta*, on the right, is situated the church of —

***S. Maria delle Grazie** (Pl. B, 5), an abbey-church of the 15th cent., the Gothic nave of which alone belongs to the original structure. The choir, transept, and dome are attributed to *Bramante.*

The 4th chapel on the right contains frescoes by *Gaudenzio Ferrari* (on the right the Crucifixion, on the left Christ crowned with thorns, Christ scourged), executed in 1542, his last works, and an altar-piece (Descent from the Cross) by *Caravaggio.* In the 6th chapel frescoes by *Fiamingo.* To the right, on the organ above, a Madonna by *Luini.* In the N. aisle John the Baptist by *Bugiardini.* The choir-stalls and some of the monuments also deserve notice. The sacristy contains two frescoes by *Luini*, and good wood paintings on the cabinets.

In the N.E. angle of the small piazza to the W. of this church is the entrance to the refectory of the suppressed monastery of *Sta. Maria delle Grazie* (now a cavalry-barrack), containing the celebrated **Last Supper of Leonardo da Vinci, painted before 1499 (shown daily 9-4, admission 1 fr.; on Sundays, 12-3, and Thursdays gratis; visitors knock at the door to the right; the 'custode del cenacolo' is generally to be found in the refectory). The picture is unfortunately in bad preservation, chiefly from having been painted on the wall in oils (before 1499). A fresco by *Giov.*

*Donato Montorfano* (Crucifixion) of 1495, opposite the Last Supper, is in much better condition and affords an insight into the state of painting in Lombardy before the advent of Leonardo.

Deplorable as is the condition of the Last Supper, the chief work executed by Leonardo during his stay at Milan, the original alone exhibits to its full extent the emotions which the master intended to express, and which even the best copies fail to reproduce. The motive of the work has been well explained by *Goethe:* 'The shock by which the artist represents the company at the sacred repast as deeply agitated has been produced by the Master's words, One of you shall betray me. They have been pronounced; the whole party is in dismay, while he himself bows his head with downcast eyes. His whole attitude, the motion of his arms and hands, all seem to repeat with heavenly resignation, and his silence to confirm, the mournful words — It cannot be otherwise. One of you shall betray me!' Comp. also p. lii.

The Via delle Oche and the Via S. Vittore lead hence to the S.E. to the Piazza S. Ambrogio, with the church of —

***S. Ambrogio** (Pl. C, 6), founded by St. Ambrose in the 4th cent. on the ruins of a temple of Bacchus, and dating in its present Romanesque form, with its peculiar galleries, from the 12th century. The fine atrium in front of the church, containing ancient tombstones, inscriptions, and half-obliterated frescoes (probably by *Zenale*), seems, like the façade, to have preserved the architectural forms of the original building. The gates of this church are said to be those which St. Ambrose closed against the Emp. Theodosius after the cruel massacre of Thessalonica (389). There is a portrait of the saint on the left side of the principal entrance. The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 147).

Interior. On the right and left of the side entrance on the right: frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the three Maries, and the Descent from the Cross. 2nd Chapel on the right (Cappella delle Dame): a kneeling *Statue of St. Marcellina, by *Pacetti*. 5th Chapel on the right: *Legend of St. George, frescoes by *Bernardino Lanini*. In the entrance to the sacristy is the Cappella S. Satiro with mosaics of the 5th century. 6th Chapel: Madonna with St. John and Jerome, by *Luini*. By the pulpit are a bronze eagle, a figure of St. Ambrose (12th cent.), and an early Christian sarcophagus of the 6th century. The canopy over the high-altar, which is adorned with reliefs of the 8th cent., recently gilded, is borne by four columns of porphyry. The high-altar still retains its original decoration intact, consisting of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed in the Carlovingian period by *Volfoinus*, a German (covered, shown only on payment of 3 fr.). In front of the high-altar is the tombstone of Emp. Lewis II. (d. 875). The choir contains an ancient episcopal throne. By the high-altar is an *Ecce Homo, al fresco, by *Luini*, under glass. In the Tribuna *Mosaics of the 9th cent., earlier than those of St. Mark's at Venice: Christ in the centre, at the sides the history of St. Ambrose. — At the entrance to the Crypt, Christ among the scribes, a fresco by *Borgognone*. The modernised crypt contains the tombs of SS. Ambrose, Protasius, and Gervasius. The brazen serpent on a column in the nave is said to be the one which was raised by Moses in the wilderness.

A little to the S.E. is situated the spacious *Macello Pubblico* or slaughter-house (Pl. B, 6, 7).

The Via Lanzone (with the *Palazzo Visconti* on the left) leads

hence to the Corso di Porta Ticinese, in which we proceed to the right in the direction of the gate. On the left we soon perceive a large ancient *Colonnade (Pl. D, 7) of sixteen Corinthian columns, standing detached from other buildings, the most important relic of the Roman Mediolanum, near which is the entrance to —

***S. Lorenzo** (Pl. D, 7), the most ancient church in Milan. Whether the handsome interior once formed the principal hall of the thermæ, or of a palace of Maximian (4th cent.), to which the above-mentioned colonnade belonged, or a very ancient Christian place of worship, like S. Vitale at Ravenna, is uncertain. It was subsequently altered at least three times, the last time by *Martino Bassi* in the 16th century. It is octagonal in form, and covered with a dome. On the four principal sides are large semicircular apses in two stories, each borne by four columns alternately octagonal and round, and the whole structure is simple and dignified. At the back of the high altar is the Cappella S. Ippolito, containing the tomb of Maria Visconti. To the right of the church is the *Chapel of St. Aquilinus*, containing mosaics of the 6th and 7th cent. (Christ and the apostles), and an ancient Christian sarcophagus supposed to be that of the founder, the Gothic king Ataulph (411-16). The entrance to the chapel is adorned with an antique marble coping.

Farther S. is the *Porta Ticinese*, which was originally intended to commemorate the Battle of Marengo and in 1814 received the inscription 'Paci Populorum Sospitæ'. Adjacent rises the ancient church of **S. Eustorgio** (Pl. D, 8), founded in the 4th cent., re-erected in the Gothic style by *Tosano Lombardo* in 1278, renewed in the bad taste of the 17th cent. by *Richini*, and recently again restored. The façade is modern.

1st Chapel to the right, Mural monument of Giac. Stefano Brivo (d. 1484); 4th Chapel to the right, Monument of Stefano Visconti; 6th Chapel, Monuments of Gaspare Visconti and his wife Agnes (d. 1417). Farther on, on the same side, the *Cappella de' Magi*, containing a relief of 1347 and a late-Romanesque sarcophagus, in which the 'bones of the Magi' were preserved until they were presented to the city of Cologne by Frederick Barbarossa after the conquest of Milan in 1162. By the high-altar are reliefs of the Passion, dating from the 14th century. At the back of the choir is the **Cappella Portinari*, with a fine cupola and a charming frieze of angels, by *Michelozzo* (after 1462). It contains the magnificent Gothic tomb of St. Peter the Martyr by *G. Balduccio* of Pisa (1339); the walls are adorned with frescoes by *Vinc. Foppa*.

**S. Maria presso S. Celso** (Pl. E, 8), near the *Porta Lodovica*, possesses a handsome atrium attributed to *Bramante*, and a façade of which the upper part was constructed by *Galeazzo Alessi*. On the right and left of the portal are Adam and Eve by *Stoldo Lorenzi*.

In the Interior is a picture by *Paris Bordone*, St. Jerome adoring the Child (2nd altar on the right); *Gaudenzio Ferrari*, Baptism of Christ (behind the high-altar); *Borgognone*, Madonna adoring the Child, surrounded by John the Baptist, St. Rochus, and the donors of the picture (1st chapel on the left); above it, *Sassoferrato*, Madonna. The 2nd chapel on the left contains a sarcophagus with the relics of St. Celsus. In the sacristy are some fine specimens of goldsmith's work.

Adjacent to this church is S. Celso, a Romanesque edifice,

partly removed in 1826 and now possessing few remains of the original structure.

The Corso S. Celso (Pl. E, 7, 8) leads back from this point to the interior of the city. To the right in the *Piazza S. Eufemia* is the church of that name (Pl. E, 7), dating from the 5th cent., but entirely modernised. Farther towards the N. is situated —

**S. Alessandro** (Pl. E, 6; in the Via Amedei, to the right), erected in 1602; it is a reduced and in the interior successful copy of St. Peter's at Rome, with two W. towers. It is the most sumptuously decorated church in Milan, but destitute of works of art. High-altar adorned with precious stones. — Adjacent is the **Palazzo Trivulzio**, containing an art-collection in which the most noteworthy objects are a portrait by *Antonello da Messina*, a Madonna by *Mantegna*, and the tomb of Azzo Visconti (d. 1329) from S. Gottardo.

We return by the Via Lupetta and the Via Torino to the Piazza del Duomo. To the right in the Via Torino is the small church of **S. Satiro** (Pl. E, 5, 6), founded in the 9th cent., and re-erected by *Bramante* and his pupil *Suardi* in the 15th century. The apparent choir is only painted in perspective. The octagonal *Sacristy with a handsome frieze by *Caradosso*, halfway up the wall, is also by *Bramante*. At the end of the left transept is a curious little building with a cupola, belonging, like the belfry, to the original structure; it contains a Descent from the Cross, in terracotta, by *Caradosso*.

The church of **S. Giorgio al Palazzo** (Pl. D, 6), in the Via Torino, contains an *Entombment by *Luini*. — Farther to the N., in the Piazza S. Marta, is a *Monument* by *Luigi Belli*, erected in 1881 in memory of the Italians who fell at Mentana.

To the S. in the Piazza del Duomo, opposite the cathedral, are the Palazzo Reale and the Archiepiscopal Palace, both already mentioned (p. 132). The Piazza Fontana (Pl. F, 5), to the E. of the Pal. Arcivescovile, is adorned with a statue of *Beccaria* (d. 1794; comp. p. 134) by Grandi, erected in 1871. Adjacent is the *Palazzo di Giustizia* (Pl. F, 5), built by Vinc. Seregni; on the portal is a tablet commemorating the Italian patriots committed by the Austrians to the fortress of Spielberg in 1821.

The Via Brolo leads hence to the S. to the *Piazza S. Stefano*, with the simple Renaissance church of that name (Pl. F, 6). The Via dell' Ospedale leads S.W. to the Corso di Porta Romana.

The ***Ospedale Maggiore** (Pl. F, 6), a vast and remarkably fine brick structure, half Gothic and half Renaissance in style, begun in 1457 by *Antonio Filarete* of Florence, is one of the largest hospitals in existence, and contains no fewer than nine courts. The extensive principal court, surrounded by arcades, is by *Richini* (17th cent.); the court to the right of it is ascribed to *Bramante*. The edifice is entirely covered externally with terracotta, in a style

frequently observed in other Milanese buildings, but its façade, with its rich window-mouldings, is superior to any other structure of the kind at Milan. In the chapel are two paintings by *Francesco de Vico*, containing portraits of Francesco and Bianca Maria Sforza, the founders of the hospital.

Farther on, to the S. (entrance in the Corso Porta Romana), is the church of *S. Nazaro* (Pl. F, 6, 7), with pictures by *Bernardino Lanini* (*Martyrdom of St. Catharine), a handsome carved altar, and ancient stained-glass windows.

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On the N.E. side of the cathedral begins the broad and bustling ***Corso Vittorio Emmanuele** (Pl. F, G, 4, 5), which, with its prolongation the Corso Porta Venezia, leads to the Giardini Pubblici and the station. This is the principal business street in Milan, containing the best shops. At No. 22 is an antique statue, known as 'L'uomo di pietra'. Farther on, to the left, is the church of —

**S. Carlo Borromeo** (Pl. F, 4), a rotunda in the style of the Pantheon at Rome, 156 ft. in height, consecrated in 1847. The adjacent *Galleria de Cristoforis*, now occupied with shops, was erected by Pizzala in 1830-32.

To the right, farther on, at the corner of the Via Monforte, is the small church of *S. Babila* (Pl. G, 4), which is supposed to occupy the site of an ancient temple of the sun. Adjacent is an old *Column* with a lion, the cognizance of this quarter of the town. In the Via Monforte is situated the *Palazzo di Prefettura* (Pl. G, H, 4), with a modern façade. — To the S. of this point, in the Via del Conservatorio, is the church of **S. Maria della Passione** (Pl. H, 5), with a spacious dome by *Crist. Solari* (1530), and a façade of the 17th century. It contains a *Last Supper by *Gaud. Ferrari* (left transept), a *Pietà by *Luini* (behind the high-altar), and the tomb of Abp. Birago by *Fusina* (1495; right transept). The ceiling of the sacristy was painted by *Borgognone*. The *Conservatoire of Music* occupies the old monastery buildings.

In the vicinity is the church of *S. Pietro in Gessate* (Pl. G, 5), re-constructed in the 15th cent., and containing frescoes of the 15th cent. and a statue of Senator Grifo (d. 1493).

The Corso Vittorio Emmanuele is prolonged to the Porta Venezia by the Corso Porta Venezia (Pl. G, H, 2, 3, 4). On the left, on this side of the canal, is the *Archiepiscopal Seminary* (Pl. F, G, 4), with a fine court by *Gius. Meda* (16th cent.). Then, more to the left, Nos. 59-61, the *Pal. Ciani* (Pl. G, 3), completed in 1861, with rich ornamentation in terracotta. Farther on, on the right, is the *Pal. Saporiti* (Pl. G, 3), another modern building, with Ionic columns, and reliefs by Marchesi.

The ***Giardini Pubblici** (Pl. F, G, 2, 3), between the Porta Venezia and the Porta Nuova, much extended in 1861, and containing fine avenues and several sheets of water, are the favourite promenade

of the Milanese, especially on Sunday afternoons. The broad chestnut avenue on the N. side, extending between these two gates, and planted on the old ramparts *(Bastione)*, is a fashionable drive towards sunset. A broad flight of steps ascends to the older part of the gardens, opened in 1785, in the centre of which is the *Salone* (Pl. F, G, 4), a square building containing the new municipal *Museo Artistico* (open daily 1-4, adm. 1 fr., Sundays 20 c.).

Gallery and Room I.: Drawings by early and modern masters. — Room II.: Works of the Milan school of the 17th cent.; the large town banner of St. Ambrose; coins, chiefly Milanese from the Roman period onwards; fine medals. — Rooms III. and IV.. Modern paintings; bust of Manzoni by *Strazza*. — Room V.: Ceramic collection, old and modern Fayence, porcelain, glass, wood-carvings, woven fabrics. — Room VI.: Old paintings, among which is a youthful work of *Correggio* — Room VII.: Models by *Pompeo Marchesi*, *Canova* (Hebe), and others.

The New Giardino Pubblico, between the Via Palestro and Via Manin, is adorned with a statue of the Milanese poet *Carlo Porta* and an *Italia* by Puttinati. — In the Piazza Cavour, outside the S.W. entrance, rises a bronze statue of *Cavour* by Tabacchi on a lofty pedestal of granite; the figure of Clio in front is by Tantardini (1865). — The *Villa Reale* (Pl. G, 3), a plain modern building in the Via Palestro, contains a few works of art.

In the Via Manin, to the W., is the **Museo Civico** (Pl. F, 2; admission on Tues., Wed., and Sat., 11-3 o'clock, ½ fr.; on Thurs. gratis), containing natural history collections: on the 1st floor palæontology and ethnography (also a phrenological collection); on the 2nd floor zoology, comprising one of the finest collections of reptiles in Europe, founded by Jan (d. 1866). At the entrance are busts of *Jan* and *Cristoforis*, former directors. — Opposite stands the *Palazzo Melzi*, containing a few paintings.

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At the N.W. angle of the city lies the spacious Piazza d'Armi (Pl. B, C, 3), or drilling-ground, 783 yds. long and 748 yds. wide, with the **Castello,** once the seat of the Visconti and the Sforza, and now a barrack. The corner-towers and part of the walls connecting them on the S.W. side are the sole remains of the original building. On the N.E. side of the piazza is the **Arena** (Pl. C, 2), a kind of circus for races, etc., which was constructed under Napoleon I., and can accommodate 30,000 spectators (fee ½ fr.).

Opposite the castle, on the N.W. side of the Piazza is the ***Arco del Sempione,** or *Arco della Pace* (Pl. B, 2; ascent 50 c.), a triumphal arch in the Roman style constructed entirely of white marble from designs by *L. Cagnola*, begun in 1804 by Napoleon as a termination to the Simplon route (p. 27), and completed by the Emp. Francis in 1838. Most of the sculptures are by *Pompeo Marchesi.*

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To the N.W. of the city lies the new ***Cemetery** *(Cimitero Monumentale)*, designed by *C. Macciachini*, 500 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy.

The numerous and handsome monuments, among which those of the *Sonzogno*, *Turati*, *Bramvilla*, and *Cicogna* families deserve special mention, form an admirable museum of modern Milanese sculpture. In the last section is situated the '*Tempio di Cremazione*', for the burning of dead bodies, presented to the town in 1876. Fine view of the Alps.

## 21. From Milan to Como and Lecco.

### A. Steam Tramway from Milan to Como.

The cars start from the Stazione Erba, Foro Bonaparte (Pl. C, 4), to which another line runs from the Piazza del Duomo. Seven trains (engine and two carriages) daily in 2 hrs.; fares 3 fr. 75, 2 fr. 30 c., return tickets *(andata e ritorno)* 5 fr. 60, 4 fr. 45 c. Tickets (single or return) may also be obtained at Milan or Saronno for the principal places on Lake Como.

The principal station on this route is (1/2 hr.) **Saronno** *(Albergo Madonna)*, a large village on the *Lura*, with 5000 inhabitants. The *Santuario della Beata Vergine, a celebrated pilgrimage-church here, was built at different times between the end of the 15th and the end of the 17th cent., chiefly in a pompous rococo style. It contains a series of admirable frescoes.

The paintings in the interior of the dome represent a concert of angels, and are by *Gaudenzio Ferrari*. Round the drum are several wooden statues by *Andrea Fusina Milanese*. The frescoes immediately below the drum are by *Lanini*, those in the next section by *Cesare da Sesto* and *Bernard. Luini* (SS. Rochus and Sebastian). The remaining frescoes are all by Luini, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks. In the passage leading to the choir are depicted the Marriage of the Virgin and Christ among the doctors; in the choir itself, the *Adoration of the Magi and the Presentation in the Temple. Above, in the panels and lunettes, are Sibyls, Evangelists, and Church Fathers. A small apse built out from the choir contains paintings of *S. Apollonia to the right, and *S. Catharine to the left, each with an angel.

Saronno is also connected with Milan by a short Railway (13 1/2 M., in 40 min.; fares 1 fr. 90, 1 fr. 5, 50 c. return-tickets 2 fr. 85, 1 fr. 60, 90 c.). The intermediate stations are *Caronno*, *Garbagnate*, *Bollate*, *Novate*, and *Bovisa* (p. 149). — A Tramway also runs from Saronno to *Tradate* (p. 166).

At *Como* (p. 148), the terminus of the tramway line is in the Borgo S. Agostino, on the bank of the lake.

### B. Railway from Milan to Como and Lecco.

Railway from Milan to Como, 30 M., in 1 3/4 hr. (fares 5 fr. 50, 3 fr. 85, 2 fr. 55 c.). Through-tickets may be obtained at the railway-station of Milan for Como, Tremezzina, Cadenabbia, Bellagio, Menaggio, and Colico. — From Milan to Lecco, 32 M., railway in 1 3/4-2 hrs. (fares 5 fr. 85, 4 fr. 10, 2 fr. 95 c.).

The lines to Como and Lecco follow the same direction as far as Monza, traversing a fertile plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize, and intersected by innumerable canals and cuttings for purposes of irrigation. 4 1/2 M. ***Sesto-S. Giovanni.***

8 M. **Monza** (*Falcone; Alb. del Castello*, near the station) is a town with 15,500 inhabitants. Leaving the station and following the Via Italia to the right, we pass the church of *S. Maria in Istrada* (2nd on the right), with a Gothic brick façade of 1327, and soon reach the *Cathedral, the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style by *Marco di Campione* on the site of a church founded in 595 by the Lombard queen Theodolinda, and contains double aisles and transept, flanked with chapels on both sides. Above the portal is a very curious relief representing Queen Theodolinda amid her treasures; below, the Baptism of Christ.

Interior. In the left transept is the plain sarcophagus of Queen Theodolinda; in the E. transept reliefs of the 13th cent., supposed to represent the coronation of Emp. Otho III., or that of Henry III. — In a casket forming the centre of a richly-decorated cross over the altar, to the right of the choir, is preserved the celebrated Iron Crown, with which 34 Lombard kings were crowned. This venerable relic was last used at the coronation of the Emp. Charles V., of Napoleon in 1805, and of Emp. Ferdinand I. in 1838. It consists of a broad hoop of gold adorned with precious stones, round the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the empress Helena from Palestine. In 1859 it was carried off by the Austrians, but after the peace of 1866 was restored to its former repository. (Fee for seeing the crown, 5 fr.) — The *Treasury (fee 1 fr.) contains several objects of historical interest: a hen with seven chickens in gold, representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; two silver loaves, presented by Napoleon I. after his coronation; the cross which was placed on the breast of the Lombard kings at the moment of their coronation; a richly-adorned book-cover with an inscription of Theodolinda; reliquary, cross, and missals of Berengarius; goblet of sapphire, with a stem of Gothic workmanship; Gothic goblet of Gian Galeazzo Visconti; fine diptychs of the 4-6th cent.; Gothic carvings in ivory; 'ampulles' from the Roman catacombs (vessels with a dark-red deposit supposed to be the blood of martyrs); Byzantine pilgrim-flasks from Palestine; model of the iron crown. A cabinet outside the treasury contains the mummy of one of the Visconti, who died in 1413.

The *Broletto*, or town-hall, of the 13th cent., with round-arched windows and tower, is believed to be part of a palace of the Emp. Frederick I. and the Lombard kings. The royal *Summer Palace* near Monza is a large building with an extensive and beautiful park, traversed by the Lambro. The church of the *Madonna di Tirāno* contains frescoes by Luini, Gaudenzio Ferrari, and Cesare da Sesto.

Tramway from Monza to *Milan* and to *Barzano*, see p. 128.

The lines to Como and Lecco divide at Monza. The former line runs to the N.W., affording pleasant views, to the right, of the fertile Brianza (p. 149), with its numerous country-residences. The train passes through several tunnels. 12½ M. *Desio;* 14½ M. *Seregno*, a town with 7300 inhabitants. Farther on, the long, indented *Monte Resegone* rises on the right. Beyond (18 M.) *Camnago*, whence a branch-line diverges to Seveso S. Pietro (p. 149), the train passes through a short tunnel. 24½ M. *Cucciago*. Above (28 M.) *Camerlata* rises the lofty old tower of the *Castello Baradello*,

which was occasionally occupied by Frederick Barbarossa. — 30 M. *Como;* omnibus from the station to the quay 50 c., included in through-tickets. (Continuation of the railway to Lugano, see p. 160.)

**Como.** — *Hôtel Volta; *Italia, R. 3, D. incl. wine 5, B. 2, A. 3/4, L. 3/4 fr., both at the harbour, with cafés and restaurant; Alb. del Cappello, adjoining the Hôt. Volta, good Italian cuisine. — *Café Cavour*, near the quay; **Trattoria di Frasconi Confalonieri*, at the end of a short street to the right of that leading straight from the harbour; *Baths* in the lake by the *Giardino Pubblico*, to the left, outside the pier.

*Como* (705 ft.), the capital of a province, with 11,000 inhab. (commune 25,600), and large silk-factories, the birthplace of the elder and younger Pliny and of the electrician and philosopher Volta (d. 1826; whose *Statue* by P. Marchesi is on the W. side of the town near the quay), lies at the S. end of the S.W. arm of the Lake of Como, and is enclosed by an amphitheatre of mountains.

The *Cathedral, begun in the Lombard-Gothic style in 1396, and altered in the Renaissance style by *Tommaso Rodari* (choir, transept, outside of nave) in 1513-21, is built entirely of marble, and is one of the best in N. Italy. The dome is modern. The greater part of the beautiful plastic ornamentation is by Rodari and other contemporary Lombard artists. Over the fine N. portal are reliefs (adoration of the Magi) and statuettes (Mary with S. Abbondio, St. Protus, etc.). At the sides of the main entrance are statues of the elder and the younger Pliny, erected in 1498.

Interior. The gaudy vaulting, restored in 1838 at a cost of 600,000 fr., destroys the effect of the fine proportions, which resemble those of the Certosa near Pavia (p. 176). The windows of the portal contain good modern stained glass, representing the history of S. Abbondio; there are others to the right of the entrance and in the choir. — To the right of the entrance is the monument of *Cardinal Tolomeo Gallio*, a benefactor of the town, erected in 1861. Farther on, to the right, 3rd *Altar, di S. Abbondio, with handsome wood-carving, and scenes from the life of the saint; adjoining the *Adoration of the Magi, by *Bern. Luini*, and the Flight into Egypt, by *Gaud. Ferrari*. Over the altar of St. Jerome a Madonna by *B. Luini*. In the N. Transept the Altare del Crocefisso of 1498, with a fine statue of St. Sebastian. In the Choir the Apostles, by *Pompeo Marchesi*. The Sacristy contains pictures by *Guido Reni*, *Paolo Veronese*, etc. In the Left Aisle, the altar of the Mater Dolorosa with an Entombment by *Tommaso Rodari* (1498). At the Altare di S. Giuseppe: *G. Ferrari*, Nuptials of the Virgin, in style resembling Raphael; *B. Luini*, Nativity; St. Joseph, a statue by *P. Marchesi*, and a basrelief below, the last work of this master; at the entrance the busts of Pope Innocent XI. (Odescalchi) and Carlo Ravelli, bishop of Como.

Adjoining the church is the *Town Hall (Broletto)*, constructed of alternate courses of different-coloured stones, and completed in 1215. Behind the cathedral is the *Theatre*, erected in 1813. The church of *S. Fedele*, of the 10th cent., is in a remote part of the town. The *Porta del Torre*, a massive five-storied structure, is also worthy of note.

On the promenade outside the town is the church *Del Crocefisso*, richly decorated with marble and gold, of the 17th cent.; 1/4 hr. farther, to the left, on the slope of the mountain, is the fine old *Basilica S. Abbondio* of the 11th century. — The *Castello Ba-*

*radello* (p. 147), reached by a tolerable footpath in 1/2 hr., is an excellent point of view.

WALK on the E. bank of the lake. Two roads lead from Como along the slopes on the E. bank. The lower passes several hamlets and villas. The upper (after 40 min.) affords a view of magnificent snow-mountains towards the W., and leads by *Capo-Vico*, *Sopra-Villa*, and *Cazzanore* (all in the parish of *Blevio*), leaving the Villa Pliniana (p. 153) far below, to (3 M.) *Riva di Palanzo* (osteria on the lake), whence the traveller may cross to the steamboat-station *Carate* on the opposite bank. Or the walk may be shortened by descending to (2 1/2 hrs.) *Torno* (steamboat-station

The railway from Monza to LECCO skirts the S.E. slopes of the beautiful range of hills of the *Brianza* (see below), studded with numerous villas of the wealthy Milanese. — 12 1/2 M. *Arcore;* 15 1/2 M. *Usmate.* From (19 M.) *Cernusco-Merate* a pleasant excursion may be taken to the lofty *Montevecchia*, situated towards the N.W. (1 1/2 hr.; the church of Montevecchia commands an excellent view of the Lombard plain, Milan, Cremona, Novara, and part of the Brianza, etc.; good wine, but a poor inn; pleasant return-route by Missaglia, with a guide, 1 1/4 hr.; thence by carriage to Merate; fine views). The village of *Merate* (Albergo del Sole), situated 1 M. from the station, was formerly fortified; pretty villas. — 21 M. *Olgiate-Molgora*; then a tunnel, beyond which a pleasing view of the valley of the *Adda* is obtained to the right. The train descends, crosses the stream by an iron bridge, joins the Lecco and Bergamo line at (27 1/2 M.) *Calolzio*, and reaches (32 M.) *Lecco* in 10 min. (see p. 159).

## 22. From Milan to Bellagio. The Brianza.

RAILWAY from Milan to (27 M.) *Incino-Erba* (station, Pl. C, 4) in 1 1/2-1 3/4 hr. (fares 4 fr. 25, 2 fr. 50, 1 fr. 55 c.; return-tickets 6 fr. 80, 4 fr., 2 fr. 80 c.). — TRAMWAY from Milan to Bellagio in progress (comp. p. 128).

*Brianza* is the name of the undulating, grassy, partially wooded, and extremely fertile tract, 12 M. in length, 6 M. in breadth, extending between the *Seveso* and the *Adda*, and stretching to the N. to the triangular peninsula which divides the Como and Lecco lakes. The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry plantations. In the centre are several small lakes *(Lago d'Annone*, *Pusiano*, *Alserio*, *Segrino*, and *Montorfano).*

The RAILWAY FROM MILAN TO INCINO-ERBA traverses a well-cultivated and well-watered plain. As far as (2 1/2 M.) *Bovisa* it coincides with the line to Saronno (p. 146). 4 1/2 M. *Affori;* 5 M. *Bruzzano;* 5 1/2 M. *Cormanno.* The train now crosses the small *Seveso.* 6 M. *Cusano;* 7 1/2 M. *Paderno;* 9 M. *Palazzolo.* Beyond (10 M.) *Varedo* the train again crosses the Seveso and reaches (11 M.) *Bovisio.* 12 M. *Cesano-Maderno.* From (14 M.) *Seveso-S. Pietro* a branch-line diverges to (1 1/4 M.) *Camnago* (p. 147), a station on the Monza-Como railway, which our line crosses near (15 M.) *Meda.* 16 M. *Cabiate;* 17 1/3 M. *Mariano.* Near (18 1/2 M.) *Carugo-Giussano* the country becomes hilly. 20 M. *Arosio*, pleas-

antly situated amid vine-clad hills, some of which are crowned with villages and country-houses. 21 M. *Inverigo*, a pretty village, in the valley of the *Lambro*. On an eminence rises the **Rotonda*, one of the finest villas in the Brianza, with a park and admirably-kept garden, and commanding an extensive view. The *Villa Crivelli* is famous for its cypresses. The train now ascends the valley of the Lambro. Beyond (23 M.) *Lambrugo*, the *Lago d'Alserio* is passed on the left and the *Lago di Pusiano* on the right. At (25½ M.) *Ponte Nuovo* the train enters the charming plain of Erba *(Pian d'Erba)*. Then —

27 M. *Incino-Erba*, the terminus of the railway, and the station for the village of Incino and the small town of Erba. *Incino*, the ancient *Liciniforum*, contains a lofty Lombard campanile. **Erba** (1020 ft.; *Albergo*) lies a little to the N., on the road from Como to Lecco, which here traverses the fertile and terraced slopes of a small hill. It contains several handsome villas, among which is the *Villa Amalia*, on the N.W. side, commanding a charming view of the Brianza.

From Erba to Como, about 7½ M. The road at first traverses the Pian d'Erba (see above) for a short distance, and then begins to ascend. Near *Albesio* a striking retrospect is obtained of the plain and the lakes of Alserio, Pusiano, and Annone, commanded on the E. by the *Corni di Canzo* (4512 ft.) and the *Resegone di Lecco* (6161 ft.). Beyond *Cassano* is a curious leaning campanile. Farther on, to the S. of the road, is the sharp ridge of *Montorfano*, near a small lake. The church of *Cannago*, a village to the N., contains the tomb of Volta (p. 147). — The view of the Lake of Como is concealed by the beautifully wooded *Monte S. Maurizio*, till the end of the route. The road now descends gently and enters Como by the Porta Milanese. *Como*, see p. 148.

From Erba to Lecco, about 9½ M. Soon after leaving Erba the the road crosses the *Lambro*, which is here conducted by an artificial channel to the Lago di Pusiano. *Penzano* on the N. bank of the *Lago di Pusiano* is next reached, and then *Pusiano* itself. To the N. a beautiful glimpse of the *Vall' Assina* (see below) and the Corni di Canzo, and, to the S., of the Brianza. Near *Civate* is the double *Lago d'Annone* (E. rises the Resegone di Lecco), connected by the *Ritorto*, which the road follows, with the Lake of Lecco. The latter is reached at *Malgrate*, on the W. bank, a place with numerous silk-factories. Opposite to it lies *Lecco* (see p. 159).

From Erba to Bellagio, about 15 M.; a highly interesting excursion. — We at first follow the road to Lecco (see above) which before reaching the Lambro crosses the road from *Seregno* (p. 147) and Bellagio. The latter leads to the N., following the course of the Lambro. It soon enters a mountainous district, and the scenery becomes more attractive. *Caslino*, possessing considerable silk-factories *(filatoje)*, rises picturesquely on the slope of the hill.

4 M. **Canzo** (*Croce di Malta*, the first house on the left; a pleasant liqueur, called *Vespetro*, is manufactured at Canzo) is almost contiguous to *Asso*, numbering together 3200 inhabitants. At the entrance of Asso is a large silk-manufactory *(Casa Versa)*.

The road now gradually ascends for a considerable distance in the picturesque valley of the *Lambro*, the Vall' Assina, the slopes of which are well wooded; it passes through several villages, (2 M.)

Geograph. Anstalt von 1:250.000 Wagner & Debes, Leipzig

Bellinzona
Roveredo
Arbedo
Gravedona
Dongo
Bellano
Porlezza
Lago di Como
Lago Maggiore
Valle Morobbia
Costa del Alberia
Schweizerstunden
Geograph. Meile
Engl. Miles

*Lasnigo*, (2 M.) *Barni*, and *Magreglio*, where the ascent becomes more rapid; first view of both arms of the Lake of Como from the eminence near the (1 M.) *Chapel*.

Delightful *Survey of the entire E. arm to Lecco and far beyond, from the back of the first church of (1¼ M.) **Civenna**, with its graceful tower. The road now runs for 2 M. along the shady brow of the mountain, which extends into the lake at Bellagio; beyond the chapel the following striking views are obtained: the W. arm of the lake (of Como), the Tremezzina with the Villa Carlotta and Cadenabbia, the E. arm (Lake of Lecco), a large portion of the road on the E. bank, the entire lake from the promontory of Bellagio to Domaso (p. 157), and the rising ground with the Serbelloni park.

The road winds downwards for about 3 M., passing the *Villa Giulia* (p. 156) on the right, and, ½ M. from Bellagio, the churchyard of that place, containing the monument of the painter *Carlo Bellosio*, several of whose pictures are to be seen at Bellagio. From Civenna to the hotels at *Bellagio* on the lake (p. 154) 2 hrs. walk.

A longer route, which will reward the pedestrian, is by the **Monte S. Primo** (5586 ft.). Ascent from Canzo with a guide in 4-5 hrs., descent to Bellagio 3 hrs. (fatiguing, over debris). Magnificent panorama from the summit, comprising the Brianza as far as Milan, and the Lake of Como to the N. as far as the Alps from Monte Rosa to the Splügen.

## 23. Lake of Como.

**Plan of Excursion.** The most beautiful point on the Lake of Como is Bellagio (p. 154), which is admirably situated for a stay of several days and for short excursions. — The Lakes of Como and Lugano (p. 160) and the Lago Maggiore (R. 26) may be visited from Milan most expeditiously as follows: train or tramway in 1¾-2 hrs. to *Como* (Cathedral); proceed by steamboat in the afternoon in 1½ hr. to *Cadenabbia* or *Bellagio*, and spend the night there. In the evening and next morning visit Villa Carlotta, Serbelloni, and Melzi; by steamboat in ¼ hr., or by rowing-boat, to *Menaggio;* thence by omnibus in 2 hrs. to *Porlezza*, in time for the steamboat which starts for *Lugano* (p. 161), arriving early enough to leave time for the ascent of Monte S. Salvatore. From Lugano diligence to *Luino* in the morning in 2¾ hrs.; steamboat from Luino in 1½ hr. to the *Borromean Islands*, thence in 1 hr. to *Arona*. Railway from Arona to Milan, see p. 167. Taken in a reverse direction this excursion is even more to be recommended, as Bellagio, which is the great point of attraction, terminates it. The Circular Tour Tickets (see p. xvii) issued for this excursion are economical and convenient, but their holders must be prepared to lose a little time, as they are bound to use the steamer from Lugano to Ponte Tresa (starting every afternoon).

**Steamboat** thrice daily from Como to Colico in 4¼-5½ hrs. (fares 4 fr. 50, 2 fr. 45 c.); twice daily from Como to Lecco in 3½ hrs.; once daily from Lecco to Colico in 3¾ hrs. Stations between Como and Colico: *Cernobbio*, *Moltrasio*, *Torno*, *Carate* (pier), *Palanzo*, *Pognana*, *Torriggia*, *Nesso*, *Argegno* (pier), *Sala*, *Campo e Lezzeno*, *Lenno e Azzano*, *Tremezzo e S. Giovanni* (pier), *Cadenabbia* (pier), *Bellagio* (pier), *Menaggio-Hôtel Victoria* (pier), *Menaggio* (pier), *Varenna*, *Gittana*, *Bellano*, *Rezzonico*, *Dervio*, *Cremia*, *Dongo*, *Musso*, *Gravedona*, *Domaso*, *Colico;* tickets (gratis) for the ferry-boats attached to the steamboat-tickets. Between Cadenabbia, or Menaggio, and Bellagio, the steamboat is the cheapest conveyance, especially for single travellers. Those who embark at intermediate stations

between Como and Colico must procure a ticket at the pier; otherwise they are liable to be charged for the whole distance from Como or Colico.

Tickets are issued on board the steamers for the Como and Milan railway and for the corresponding diligences, which give the passenger the advantage, e.g. on arriving at Colico, of having the first claim to seats. The mails are carried by handsome *Saloon Steamers*, with good restaurants.

**Rowing-boats** *(barca)*. First hour 1½ fr. for each rower, 3 fr. for two, and 4½ fr. for three, each additional hour 1 fr. each rower. From Bellagio to Cadenabbia and back (or vice-versâ) 3, with 2 rowers 4 fr.; Bellagio-Menaggio and back 4 fr.; Bellagio-Varenna and back 4 fr.; Bellagio-Villa Carlotta and back 2½ fr.; Bellagio, Villa Melzi, Villa Carlotta, and back 4 fr. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words 'basta uno!' When travellers are not numerous, the boatmen readily reduce their demands. In addition to the fare, it is usual to give a '*buonamano*' of ½ fr. or 1 fr. according to the length of the excursion.

The ***Lake of Como** (699 ft.), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is extolled by Virgil (Georg. ii. 159), and is in the estimation of many the most beautiful lake in N. Italy. Length from Como to the N. extremity 30 M., from the Punta di Bellagio (p. 156) to Lecco 12⅔ M.; greatest width between Menaggio and Varenna nearly 2½ M.; greatest depth 1929 ft.

Numerous gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along the banks of the lake. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive, which to the unaccustomed eye bears a strong resemblance to the willow. The mountains rise to a height of 7000 ft. The scenery of the lake, as seen from the deck of the steamboat, though on a far grander scale, faintly resembles that of the Rhine, the banks on both sides being perfectly distinguishable by the traveller. At Bellagio (p. 154) the lake divides into two branches, called respectively the Lakes of *Como* (W.) and *Lecco* (E.). The *Adda* enters at the upper extremity and makes its egress near Lecco. The W. arm has no outlet. — The industrious inhabitants of the banks of the lake are much occupied in the production and manufacture of silk. Many young artisans (masons and carpenters chiefly) emigrate from this district to Cuba and the Spanish-American islands, whence they return to their native land as soon as they have accumulated enough to enable them to purchase a small property. — The lake abounds in fish, and trout of 20 lbs. weight are occasionally captured. The 'Agoni' are small, but palatable.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E. the beauty of the lake is disclosed to view.

### Lake of Como.

W. Bank.

*Borgo Vico*, the N.W. suburb of Como, with the Villas *Saporiti*, *Salazar*, and *Mondolfo*. At the N. end of the Borgo rises the large *Villa Raimondi*.

*Villa Tavernola*, beyond the mouth of the *Breggia*. *Villa Cima*, in a beautiful park.

*Cernobbio* (Alb. del Centro,

E. Bank.

*Borgo S. Agostino*, the N.E. suburb of Como. On the hill above is the village of *Brunato*, commanding a fine view.

Beyond the promontory (with the *Villa Cornaggia*) we obtain a view of **Blevio**, with its numerous villas, including those of *Mylius*, *Ricordi*, and *Taglioni*, with a

W. Bank.

'pens.' $5^1/_2$-$7^1/_2$ fr.) is a considerable village, with the villas *Belinzaghi*, *Baroggi*, etc.

The *Villa d'Este* was opened in 1876 as a *Hotel on a large scale, connected with which is the former Hôtel de la Reine d'Angleterre ('pension' 9-10 fr.). A pleasant park extends up the hill. — High above lies the church of *Rovenna*. — *Villa Pizzo*.

*Villa Passalacqua*, with its numerous windows, resembles a manufactory.

Near *Moltrasio* is a picturesque waterfall.

*Urio*; then *Carate* (Alb. Lario), with the *Monte Bisbino* (4390 ft.) in the background. — *Villa Colobiana*, a green and red building. The lofty pyramid was erected to the memory of Dr. Frank, a professor of Pavia (d. 1851), with money left by him for the purpose. — *Laglio*, with *Villa Antongina*, formerly *Gaggi*.

*Villa Galbiati*, gaily painted; then *Torrigia*.

Next, *Brienno*, embosomed in laurels.

*Argegno*, at the mouth of the *Intelvi Valley*, in which lies the hydropathic establishment of *Paraviso* ('pension' 7 fr.).

*Sala*, with the small island of *S. Giovanni*, or *Comacina*, frequently mentioned in the annals of mediæval warfare, now occu-

E. Bank.

Swiss cottage, formerly the property of the famous danseuse, now belonging to her son-in-law Prince Trubetzkoi. *Villa Pasta* was the residence of the celebrated singer (d. 1865).

*Villa Taverna*, formerly *Tanzi*.

**Torno** is surrounded by villas.

*Villa Pliniana* at the end of the bay, at the entrance of a narrow gorge, a gloomy square edifice, erected in 1570 by Count Anguissola, one of the four conspirators who assassinated Duke Farnese at Piacenza, is now the property of the princess Belgiojoso. It derives its name of *Pliniana* from a neighbouring spring which daily changes its level, a peculiarity mentioned by Pliny. Extracts from his works (Epist. iv, 30; Hist. Nat. ii. 206) are inscribed on the walls of the court.

*Quarsano* and *Careno*.

*Nesso*, at the foot of the *Piano del Tivano* (3742 ft.), *Nesso Sopra*, and *Nesso Sotto;* near the latter in a rocky gorge is a waterfall of considerable height, frequently dry in summer.

Near *Lezzeno* is one of the deepest parts of the lake.

*Villa Besana*.

*S. Giovanni*, with the *Villa Trotti*.

*Villa Poldi*, bearing the family

W. Bank.

pied by a small church. *Monte Legnone*, and *Monte Legnoncino* (p. 157) are distinctly visible towards the N.E.

*Campo* lies in a bay formed by the promontory of *Lavedo*, which here projects far into the lake. On its extremity glitters the *Villa Balbianello*, with its colonnade, the property of Count Arcomati.

*Tremezzo* (*Albergo Bazzoni; Hôtel du Lac e Villa Boliviana, with garden) is situated in the beautiful district called the *Tremezzina*.

*Villa Carlotta*, see below.

**Cadenabbia** (**Bellevue*, with restaurant; **Belle-Ile*; **Britannia*, 'pens.' from 7 fr.; *Pension & Restaurant Cadenabbia*, 7-8 fr. a day; *Café Lavezzari*), halfway between Como and Colico. In the vicinity (S.W.), in a garden sloping down to the lake, stands the celebrated ***Villa Carlotta,** or *Sommariva*, from the Count of that name to whom it formerly belonged. In 1843 it came into the possession of Princess Albert of Prussia, from whose daughter *Charlotte* (d. 1855) it derives its present appellation. The widower of the latter, Duke George of Saxe-Meiningen, is the present proprietor. Visitors ring at the entrance to the garden and ascend the broad flight of steps, where they are received by the intendant (1 fr., but more for a party).

Interior. The Marble Hall contains a frieze decorated with celebrated **Reliefs by *Thorvaldsen*, representing the Triumph of Alexander (for which a sum of nearly 375,000 fr. was once paid by Count Sommariva); also several statues by *Canova* (Cupid and Psyche, Magda-

E. Bank.

name of the Gonzagas, contains the mausoleum of the last of the race, in the form of a round Romanesque temple. Fine view.

*Villa Melzi*, see below.

**Bellagio.** — *Grand Hôtel Bellagio, formerly *Villa Frizzoni*, and *Grande Bretagne, both well fitted up, and the property of companies; Genazzini; all three beautifully situated on the lake; R. 3 fr. and upwards, B. 1½, D. 5 (at Genazzini's incl. wine), A. 1, L. 1, omnibus 1 fr.; 'pension' according to agreement, even for a few days, 10-12 fr., at Genazzini's 7-11 fr.; *Grand Hôtel & Pension Villa Serbelloni, on the hill in the beautiful park mentioned at p. 155, commanding a fine view, a dépendance of the Grande Bretagne, with the same charges, but inferior in comfort. — Of less pretension: *Hôtel de Florence, D. 4 fr.; *Hôtel et Pension Suisse; Albergo del Vapore, all on the lake. — *Rowing Boats*, see p. 152.

*Bellagio* (708 ft.), a small town with 3000 inhab., at the W. base of the promontory which separates the two arms of the lake, is perhaps the most delightful point among the lakes of Upper Italy. About ½ M. to the S. of the village is the ***Villa Melzi,** erected by *Albertolli* in 1810-15, for *Count Melzi d'Erile*, who was vice-president of the Italian Republic in 1802, and was made Duke of Lodi by Napoleon in 1807. It now belongs to his

W. Bank.

lene, Palamedes, Venus); Paris by *Fontana*; bust of Count Sommariva; Mars and Venus, by *Acquisti;* Cupid giving water to pigeons, by *Bienaimé*, etc. The Billiard Room contains casts, and a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of Thorvaldsen. — In the Garden Saloon several modern pictures (*Hayez*, Romeo and Juliet; *Lordon*, Athalie), and a marble relief of Napoleon when consul, by *Lazzarini*.

The *Garden, which stretches to the S. to Tremezzo, and to the N. towards the Hôtel de Bellevue, contains the most luxuriant vegetation; on the S. side of the Villa is a splendid magnolia; pleasant view towards Bellagio (attendant 1/2 fr.).

Behind the 'Milan' hotel rises *Il Sasso S. Martino*, a rock on which stands the *Madonna di S. Martino*, a small church, commanding a beautiful view; ascent 1 1/2 hr., path destroyed by torrents at places.

The *Monte Cotaiga* or *Crocione*, a more lofty mountain to the W., commands a striking view of the Monte Rosa chain, the Bernese Alps and Mont Blanc, the lakes and the plain of Lombardy (a fatiguing ascent of 6-7 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 or 3 a.m.).

E. Bank.

grandson the Duca di Melzi (open on Thursdays and Sundays, cards of admission 1 fr.).

Interior. In the vestibule, copies of ancient busts in marble by *Canova;* bust of the present proprietor by *Vela;* other portrait-busts; statue of the son of the duca, by *Pessina;* David, by *Fraccaroli;* Innocence, by *Pandiani*, etc. The walls of the following rooms are embellished with appropriate frescoes. In the 2nd Room a bust of Michael Angelo by *Canova*. 3rd R.: Bust of Michael Angelo by himself (?); Madonna by *Bern. Luini*. 4th R.: *Comolli*, Eugene Beauharnais, viceroy of Italy; **Appiani*, Napoleon I. as president of the Italian Republic. 5th R.: Ceiling-frescoes by *Bossi*. representing Parnassus; statuettes by *Marchesi;* chimney-piece by *Thorvaldsen* with medallion-portraits of celebrated Italians. 5th R. (Flower-Room): *Canova*, Bacchante.

The *Garden (attendant 1/2 fr.) exhibits all the luxuriance and fragrance of southern vegetation (magnificent magnolias, camellias, cedars, Chinese pines, gigantic aloes, etc.). The Chapel contains monuments in marble to the two former proprietors, and to the mother of the present duke, by *Nessi*. In another part of the garden, Dante and Beatrice, by *Comolli;* colossal busts of Madame Lætitia, mother of Napoleon I., and the empress Josephine, by *Canova*.

Higher up stands the ***Villa Serbelloni** (now *Hôtel and Pension*), the park of which commands an exquisite View, especially of the Lake of Lecco, probably the finest on the lake (admission for those not residing in the hotel 1/2 fr.). The path ascends by the Hôtel Genazzini and reaches the top in 25 minutes. Charming glimpses of Varenna, Villa Balbianello, Carlotta, etc. Beautiful flowers and plants in the garden of the hotel, and a grove of palm-trees. — The belvedere of the *Villa Belmonte*,

W. Bank.

E. Bank.

the property of an Englishman, commands another fine view (admission $^1/_2$ fr.). — A little to the S., in the direction of the Lake of Lecco, is the *Villa Giulia*, the property of Count Blome (visitors admitted). — Excursion to the *Monte S. Primo*, an ascent of 4 hrs., see p. 151.

Here, at the *Punta di Bellagio*, the two arms of the lake, the *Lago di Como* and the *Lago di Lecco* (p. 159), unite.

**Menaggio** (**Grand Hôtel Victoria*, beautifully situated, R. 3 fr., pleasant Italian hotel, with a special steamboat station; *Corona)* possesses an extensive silk manufactory, to which visitors are admitted. On the lake, S. of the village, is the handsome *Villa Mylius*. A road leads hence to Porlezza on the Lake of Lugano (9 M.; omnibus daily, 11 a.m., see p. 164).

On an eminence ($^1/_2$ hr.), near the church of *Loveno* (*Inn), stands the **Villa Vigoni,** formerly *Mylius*, commanding a magnificent *View of Bellagio, Menaggio, and of the three arms of the lake.

The villa contains some admirable works in marble by modern Italian sculptors, reliefs by *Thorvaldsen* (Nemesis) and *Marchesi;* in the garden-saloon a *Group by *Argenti*, the proprietress with her children.

The steamer next passes a wild, yellowish-brown cliff, *Il Sasso Rancio* ('the orange-rock'), which is traversed by a dangerous footpath. This route was undertaken in 1799 by the Russians under General Bellegarde, on which occasion many lives were lost.

*S. Abbondio* is the next village. *Rezzonico* with *Villa Litta*, and

**Varenna** (**Albergo Reale; Hôtel Marcioni)*, is charmingly situated on a promontory, surrounded by gardens (Isimbardi, Lelia, Venini), at the mouth of the *Val d'Esino*, commanded by the lofty ruins of the *Torre di Vezio*, with a small village and a beautiful view. In the vicinity, especially towards the N., some remarkable galleries have been hewn in the rock for the passage of the Stelvio road. Most of the marble quarried in the neighbourhood is cut and polished in the town.

About $^3/_4$ M. to the S. of Varenna the *Fiume Latte* ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but generally dried up at other seasons.

*Gittana* is the station for the hydropathic establishment of *Regoledo*, situated 500 ft. above the lake.

**Bellāno** *(Roma)* lies at the base of *Monte Grigna* (7254 ft.),

W. Bank.

the picturesque ruins of a fortress of the 13th century.

*Cremia* with the handsome church of *S. Michele* (altar-piece *St. Michael, by Paolo Veronese); then *Pianello.*

On rocks rising precipitously above *Musso* are situated the ruins of three castles, *Rocca di Musso*, the residence of Giov. Giac. de' Medici in 1525-31, 'the castellan of Musso', who from this castle ruled over the entire Lake of Como. Then *Dongo*, with a monastery. Above it, on the height to the right, lies *Garzeno*, whence a somewhat neglected path crosses the *Passo di S. Jorio* to (9 hrs.) Bellinzona.

*Gravedona* (Hôtel del Sasso) is picturesquely situated at the mouth of a gorge (1600 inhab.). The handsome *Palazzo del Pero* with four towers, at the upper end, was built by the Milanese Cardinal Gallio. Adjoining the venerable church of *S. Vincenzo* rises the *Baptisterium*, an interesting building of the 12th cent., containing two Christian inscriptions of the 5th century.

*Domāso*, charmingly situated, possesses several handsome villas, particularly the *Villa Calderara* and *Villa Velazquez.*

E. Bank.

at the mouth of the *Val Sassina*, which is traversed by a bridle-path to *Taceno* (thence road to Lecco viâ *Introbbio*). The *Pioverna* forms a waterfall (197 ft.) before reaching the lake (*Orrido di Bellano;* 50 c.). A monument to *Tom. Grossi*, the poet, who was born at Bellano in 1790 (d. 1853), by Tandardini, was unveiled here in 1876.

*Dervio*, at the mouth of the *Varrone*, is situated at the base of the abrupt *Monte Legnone* (8566 ft.) and its spur *Monte Legnoncino* (4951 ft.).

*Corenno*, *Dorio*, and *Ogliasca* are the following villages.

**Colico** (*Angelo; Isola Bella;* both in the Italian style; *Risi; Restaurant de la Poste*), comp. p. 39. The *Monte Legnone*, mentioned above, may be ascended hence without difficulty in 7-8 hrs.

From Colico to Chiavenna Swiss diligence (also an omnibus, 2½ fr.) twice daily in 3 hrs.; thence daily (twice in summer) over the Splügen to Coire (R. 5) in 13½ hrs.

FROM COLICO TO BORMIO, 67 M. *Diligence* in summer (June to Sept.) daily in 16½ hrs.; fares 17 fr. 20 c. (to Sondrio thrice, to Tirano twice daily). *Extra-Post*, with two horses, 102 fr. The road ascends the *Val Tellina*, which belonged to the Grisons down to 1797, then to Austria, and since 1859 has been united to Italy. The broad valley is watered by the *Adda*, the inundations of which often cause considerable damage, and make the lower part of the valley marshy and unhealthy. — A little way from Colico the Splügen road (p. 40) joins ours on the left. 10½ M. **Morbegno** (850 ft.; *Regina d'Inghilterra* or *Posta*) is noted for its silk-culture. About 1½ M. beyond Morbegno the road crosses the Adda, and the *Val Masino* opens on the left. The road again crosses and recrosses the river, and afterwards follows the right bank. On a rocky eminence farther on, to the W., rises the church of *Sassella*, erected on galleries.

26½ M. **Sondrio** (1140 ft.; **Posta; Maddalena*), the capital of the Val Tellina, is situated on the *Malero*, an impetuous torrent, at the mouth of the picturesque *Val Malenco*. A large building outside the town, once a nunnery, is now private property. The old residence of the bailiffs is now a barrack.

Beyond Sondrio the churches of *Montagna* and *Pendolasco* rise on the left. Between *S. Giacomo* and *Tresenda*, about halfway up the N. slope of the valley, rises the ancient watch-tower of *Teglio*, which gives its name to the valley (*Val Teglino*). At Tresenda the road over the Passo d'Aprica diverges to the right (R. 34). The road next crosses the *Poschiavino*, which descends from the Bernina glaciers, and soon reaches **Madonna di Tirano** (**S. Michele*), a small village with a large and handsome pilgrimage-church of the 17th century. Interesting fairs, lasting 3 days, are held here at Whitsuntide and at the end of October. The mountain-road which here diverges to the right leads to *Poschiavo*, and across the *Bernina* to the *Upper Engadine;* see *Baedeker's Switzerland*. The '*Confine Svizzero*' is ¾ M. to the N.W. of Madonna di Tirano. About ¼ hr. after leaving Madonna di Tirano we reach —

43 M. **Tirano** (1506 ft.; *Posta*, or *Angelo; Due Torri*, by the post-office; *Stelvio*, by the lower bridge), a small town with old mansions of the Visconti, Pallavicini, and Salis families, where inundations of the Adda have also frequently occasioned serious damage.

The road now ascends more rapidly along the vine-clad slopes, passing *Sernio*, *Lovero*, and *Tovo*. To the S.W. rises the precipitous *Piz Masuccio* (9245 ft.), a landslip from which in 1807 blocked up the narrow channel of the Adda, and converted the populous and fertile valley into a vast lake. At *Mazzo* the road crosses to the right bank of the Adda, and at the large village of (1½ M.) *Grossotto* (Leone d'Oro) it crosses the *Roasco*, which here issues from the *Val Grosina*. To the right, at the mouth of the latter, is the imposing ruined castle of *Venosta*. Beyond (1½ M.) *Grosio* the road recrosses to the left bank. In 1½ hr. more we reach —

55 M. **Bolladore** (2840 ft.; *Posta* or *Angelo*). On the hill on the other side of the river rises the picturesque church of *Sondalo*. Beyond *Mondadizzo* we again cross the Adda. The valley now contracts; to the E. lies *Le Prese*, at the mouth of tho *Val di Rezzo*. We now enter the defile of *Serra di Morignone*, about 1 M. in length, which separates the Val Tellina from the '*Paese Freddo*', or 'cold region', of Bormio. We cross the Adda for the last time by the *Ponte del Diavolo*. The road enters the green *Valle di Sotto*, passes the hamlets of *Morignone* and *S. Antonio*, and at *Ceppino* reaches the level, green valley (*Piano*) of Bormio, enclosed by lofty mountains, the lower slopes of which are clothed with pines, and the upper in part with snow. The road traverses the valley, crosses at (2 M.) *S. Lucia* the muddy *Frodolfo*, just above its confluence with the Adda, and in 20 min. more reaches —

67 M. **Bormio,** Ger. *Worms* (4012 ft.; *Posta; Cola*, in the market), an antiquated little Italian town, with numerous dilapidated towers, picturesquely situated at the entrance to the *Val Furva*. — The diligence goes on hence, ascending in numerous windings, to (2 M.) the —

***New Baths** *of Bormio* or *Bagni Nuovi* (4396 ft.), a handsome building on a terrace commanding a fine survey of the valley of Bormio and the

surrounding mountains, destroyed by the Garibaldians in 1859, but afterwards rebuilt. The *Bagni Vecchi*, or old Baths of Bormio, are a little higher up, perched on the rocks below the road; a picturesque footpath, shorter than the road, ascends to them in 1/4 hr. Both baths are much frequented in July and August, and are closed in the middle of October (R. 2½-4, B. 1½, L. & A. 1½, D. 5 fr.). The springs, containing salt and sulphur (92-100° Fahr.) rise in the Dolomite cliffs near the old baths, whence the water is conducted to the new baths in pipes. They are mentioned by Pliny as known to the Romans. The old Roman baths hewn in the rock are interesting. — From Bormio over the *Stelvio* to Landeck and Innsbruck, see *Baedeker's Eastern Alps*.

## Lake of Lecco.

FROM COMO TO LECCO by Bellagio steamboat twice daily; FROM COLICO TO LECCO, once daily, see p. 151.

The S.E. arm of the Lake of Como is worthy of a visit, although inferior in attraction to the other parts. Lecco is charmingly situated. The precipitous and formerly almost inaccessible E. bank of the lake is traversed by a road constructed in 1832 and carried along the rocks at places with the aid of embankments, tunnels, and galleries. Three of the latter near *Olcio* are together 1000 yds. in length. It affords admirable views of the lake.

The steamboat rounds the *Punta di Bellagio;* on the height above is situated the garden of the *Villa Serbelloni*, and adjoining it are the *Villa Giulia* (p. 156) and the village of *Visignola*. Then *Limonta*, and opposite to it (left) *Lierna* and *Sornico*, (right) *Vassena Onno*, (left) *Olcio*, and *Mandello* on a flat promontory. On the opposite bank (right) lies the small town of *Parè*, separated from Malgrate by the promontory of *S. Dionigio*. *Malgrate* itself lies at the entrance of the *Val Madrera*, through which a road to Como leads by Erba (p. 150). The lake gradually contracts into the river *Adda*, by which it is drained, and is crossed by the *Ponte Grande*, a stone bridge of ten arches, constructed in 1335 by Azzone Visconti, and furnished with fortified towers at the extremities.

**Lecco** (**Albergo d'Italia;* **Croce di Malta*, both in the Italian style; *Due Torri*, well spoken of; *Leon d'Oro; Corona;* omn. between the station and the pier 50 c.), an industrial town with 7500 inhab. and silk, cotton, and iron manufactories, at the S. end of the E. arm of the Lake of Como, is admirably described in Manzoni's 'I Promessi Sposi'. Pleasant walks to the hill of *Castello* and the pilgrimage-church on the *Monte Baro*.

A little below Lecco the Adda again expands into the *Lago di Garlate*, and further down, into the small *Lago di Olginate*. A navigable canal connects *Trezzo* with Milan. — Railway from LECCO TO MILAN, see pp. 149-146.

FROM LECCO TO BERGAMO, 20½ M., railway in 1¼ hr. (fares 3 fr. 75, 2 fr. 65, 1 fr. 90 c.), see p. 185.

# 24. From the Lake of Como to the Lago Maggiore.

## Lugano and the Lake of Lugano.

*Comp. Maps, pp. 150, 166.*

### 1. From Como to Luino by Lugano.

From Como to Lugano, 20½ M., railway in 1¼ hr. (fares 3 fr. 30, 2 fr. 35, 1 fr. 65 c.). — From Lugano by Ponte Tresa to Luino, about 15 M., Swiss diligence once daily in 2¾ hrs. (fare 3 fr. 15, coupé 3 fr. 70 c.); or steamboat to *Ponte-Tresa* in 1¾ hr., and diligence thence to Luino in 2 hrs. (circular-tour tickets available for the latter route only). Carriage and pair from Lugano to Luino 20, with one horse 10-12 fr.; in the reverse direction a return-carriage (from Luino) may often be hired at a cheaper rate. The Italian custom-houses are at Chiasso and Fornasette (p. 164).

The traveller should note that *Italian Paper Money* is not taken on Swiss territory.

*Como*, see p. 148. The railway runs behind the *Borgo Vico* (p. 152), and through a long tunnel under the *Monte Olimpino*. At (4½ M.) **Chiasso** (*Angelo* or *Posta; Railway Restaurant*), the first Swiss village and a station of the St. Gotthard Railway, luggage is examined and carriages generally changed. Beyond (6½ M.) *Balerna* the line passes through a tunnel.

9½ M. **Mendrisio** (1191 ft.; **Hôtel Mendrisio*, R. 2½, D. 4½, L. & A. 1 fr.), a small town with 2800 inhab., ½ M. from the station.

The **Monte Generoso** (5561 ft.; *Monte Gionnero*, or *Monte Calvaggione*), the Rigi of Italian Switzerland, is frequently ascended from Mendrisio; to the hotel in 3 hrs., thence to the summit in 1½ hr. more. Mules (6 fr.), light mountain cars (for 1 pers. 10 fr., there and back 16 fr. with buonamano), and guides (unnecessary) may be hired at Mendrisio. The bridle-path (for the most part paved, and not recommended to pedestrians) ascends by the wine-cellars of *Salorino* in zigzags (pedestrians may take the path to the left, 20 min. beyond Mendrisio, pass the church on the terrace, and proceed to *Sommazzo*, keeping the valley on the right) to a wooded dale, at the entrance of which there is a spring by the wall on the left; at the source of the brook at the upper end (2 hrs.) is a second spring. The path then leads through a sparse wood to the (1-1¼ hr.) **Hôtel du Généroso* (R. 2½-3½, L. and A. 1½, Lunch 2½, D. 5 fr.) the property of *Dr. Pasta* of Mendrisio, a comfortable house with post and telegraph offices, and well adapted for a prolonged stay; ¼ hr. farther, beyond the ridge, are the chalets of *Cassina*, where a fine breed of cattle is reared. From the hotel to the summit a steep ascent of 1½ hr., past several peaks of the Generoso. The *View embraces the lakes of Lugano, Como, Varese, and the Lago Maggiore, the populous plains of Lombardy, and to the N. the entire Alpine chain from the Monte Viso to the Bernina. — The Monte Generoso may also be ascended from *Maroggia* (see below); pleasant bridle-path by *Rovio* (*Hôtel Rovio, where horses and guides may be hired) to the top in 4 hrs.; or from *Balerna* by *Muggio* (to which there is a carriage-road) and *Scudelatte* to the summit in 4-4½ hrs.

At (12 M.) *Capolago* (Inn on the lake) the line reaches the ***Lake of Lugano**, or *Lago Ceresio* (892 ft.), the scenery of which is little inferior to that of its more celebrated neighbours Como and Maggiore. In the vicinity of Lugano the banks are picturesquely studded with villas and chapels, and planted with the vine, fig, olive, and walnut. The W. side of the S. arm also presents several delightful points of view. The scenery of the E. arm of the lake (p. 164) is wild and deserted.

The train now skirts the lake, at first on the E. bank, affording charming views. Beyond (14½ M.) *Maroggia* two tunnels are traversed. Near *Bissone* the lake is crossed from E. to W. by means of an unsightly stone dyke, ½ M. in length, 26 ft. in width, completed in 1846, along which the line is constructed; at each end is an arch for the passage of vessels. — 16½ M. *Melide* is situated on a promontory on the W. bank of the lake. The white dolomite, of which the mountains chiefly consist here, changes near Melide to dark porphyry, and as *S. Martino* is approached, there is a gradual transition to shell-limestone. The line penetrates the N.E. spur of the Monte S. Salvatore by a short and a long tunnel, and crosses the valley of the *Tassino* by a viaduct, 130 ft. high. Fine view to the right of the town and lake of Lugano. — 20½ M. *Lugano*. The station is beautifully situated above the town.

**Lugano.** — **Hotels.** *Hôtel du Parc, in the suppressed monastery of *S. Maria degli Angioli*, on the S. side of the town, with a pleasant garden and several dependencies (*Bellevue*, *Casino*, *Beau-Séjour*, the last fitted up for winter-guests), R. from 3, L. 1, B. 1½, déj. 3, D. 5, A. 1, omnibus 1½ fr., 'pension' in summer 9 fr. and upwards, in winter (Nov. to Mar.) 6-7½ fr.; *Hôtel Brocca; *Hôtel Washington; Hôtel Suisse; Hôtel de la Couronne, cheaper, well spoken of; Hôtel du Panorama, ¾ M. to the S., with view, moderate.

**Restaurants.** *Brocca*, with garden (see above); *Trattoria Americana*, on the lake; *Birraria Conti; Railway Restaurant.*

**Lake Baths** of the *Società Salvatore* adjoining the Hôtel Bellevue, and *Bagni Galleggianti* by the Hôtel du Parc (for swimmers, 1 fr. with towels).

**Physician:** *Dr. Cornils*, Casa Primavesi, Piazza del Grano.

**Post** and **Telegraph Offices,** near the Hôtel Suisse.

**Diligence** to *Luino* once daily in 2½ hrs.; steamboat-tickets for Lago Maggiore are also issued at the office.

**Railway Station,** ¾ M. above the town (footpath shorter than the road).

**Steamboat** to *Porlezza* twice daily, 2½ or 1 fr.; to *Ponte Tresa* (p. 164), 3 or 1½ fr. — Tickets are issued on board the steamboat for the omnibuses from Porlezza to Menaggio, from Porto to Varese, and from Ponte Tresa to Luino.

**Boats** to Porlezza (p. 164) with one rower 7 fr., two 12 fr., three 16½ fr.; to Osteno 6, 10, or 12 fr., incl. fee. At the hotels, one rower 2 fr., two rowers 3 fr. for the first hour, each additional hour, 1½ and 2 fr. respectively.

**Carriages.** To Luino with one horse 12, two horses 20 fr., Varese 16 or 30 fr. (driver's fee extra).

**English Church Service** at the Hôtel du Parc.

*Lugano* (932 ft.), the largest and busiest town in the Swiss canton of *Ticino*, with 6000 inhab., is charmingly situated on the lake of the same name, and enjoys quite an Italian climate (the agave blooming here in the open air). It is a very pleasant place for a lengthened stay. The winter temperature is somewhat higher than that of Montreux or Meran, from which Lugano is also distinguished by its comparatively low elevation above the sea. The climate is therefore less stimulating, and for susceptible constitutions forms a suitable transition-stage on the way farther south. The heat of summer is seldom excessive. The environs possess all the charms of Italian mountain scenery; numerous villages and

country-seats are scattered along the margin of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises the *Monte S. Salvatore*, wooded to its summit; among the mountains towards the N. the double peak of the *Monte Camoghè* (7303 ft.) is conspicuous.

The interior of the town with its arcades, workshops in the open air, and granite-paved streets, is also thoroughly Italian in character. On market-day (Tuesday) a variety of picturesque Italian costumes and characteristic scenes may be observed here.

The once numerous monasteries of Lugano have been suppressed with the exception of two. The most important was that of *S. Maria degli Angioli*, now the Hôtel du Parc. The adjacent church contains beautiful *Frescoes by *Bern. Luini.*

The painting on the wall of the screen, one of the largest and finest ever executed by Luini, represents the **Passion of Christ*, and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground, occupying the upper part of the wall, stand three huge crosses, at the foot of which we perceive Roman warriors, the groups of the holy women, and St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Scourging, the Bearing of the Cross, the Entombment, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old-fashioned, especially after seeing Leonardo's works, the eye cannot fail to be gratified by the numerous beautiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. To the left, on the wall of the church, is the *Last Supper*, a picture in three sections, formerly in the Lyceum, and in the 1st Chapel on the right is a *Madonna*, both also by *Luini.*

*S. Lorenzo*, the principal church, on an eminence (fine view from the terrace), probably erected by *Tommaso Rodari* at the end of the 15th cent., has a tastefully adorned marble façade.

Adjoining the Theatre are the old government-buildings (now the *Hôtel Washington*), with a cool and pleasant colonnaded court. The hall contains a monument to the architect *Canonico di Tesserete*, and a marble bust of *General Dufour.*

A small temple at the *Villa Tanzina*, where suites of apartments may be hired, $^1/_4$ M. to the S. of the Hôtel du Parc, contains a bust of Washington, '*magnum saeculorum decus*'. — The *Villa Beauséjour*, charmingly situated near the Hôtel du Parc, of which it is now a dépendance, has a beautiful and very extensive garden, containing fine cedars, magnolias, camellias, etc. — Superb view from the tower in the garden of the *Villa Enderlin*, to which access is permitted by the proprietor.

The beautiful **Park of M. Ciani*, extending along the N. bay of the lake about $^1/_2$ M. from the Hôtel du Parc, is always open to visitors (gardener 1 fr.).

On the broad quay opposite the Hôtel du Parc is a *Fountain* with a *Statue of William Tell*, 8 ft. in height, in white sandstone, designed by Vinc. Vela, and erected in 1856.

From Lugano to *Lucerne* (St. Gotthard Railway), see R. 4.

About 3 M. to the N.E. of Lugano lies **Soragno**, with the **Pension Therapia* ('pens.' 5-7 fr.), beautifully situated at the base of *Monte Boglia*. It may be reached either by the road viâ *Trevano* and *Davesco* (a drive of 40 min.) or by the foot-path viâ *Pazzolino* and *Pregassone* (50 min.).

Delightful excursion to ***Monte S. Salvatore** (2982 ft.), ascent 2 hrs., descent 1½ hr., guide (4 fr.) superfluous (comp. Map, p. 150); horse 9 fr., mule 8 fr., incl. fee. About 10 min from the Hôtel du Parc, between a detached house and the wall of a garden, a good paved path diverges to the right from the road to Melide (see below); 2 min. farther, where the path divides, we go not to the right, but straight on to the houses; between these the road ascends, past the handsome and conspicuous (25 min.) *Villa Marchino*, to (5 min.) the village of *Pazzallo*, from which Monte Rosa is visible through a mountain-gorge. Here the path diverges to the left from the broad road, passes through the gateway of the fourth house, and leads to the left by a stony but easy ascent in 1½ hr. to the *Pilgrimage Chapel* on the summit (refreshments and a few beds at the small house near the top). The *View embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above Porlezza is Monte Legnone (p. 157), to the left of which, in the extreme distance, are the snow-peaks of the Bernina; N. above Lugano the double peak of Monte Camoghè (p. 162), to the left of this the distant mountains of St. Gotthard; W. the chain of Monte Rosa, with the Matterhorn and other Alps of the Valais. This view is seen to best advantage in the morning, when Monte Rosa gleams in the sunshine. The construction of a carriage-road and of a hotel on the summit is projected. In descending, the route through *Carona* and *Melide* (somewhat longer) may be chosen.

A Drive (or *Steamboat Journey*, p. 164) round the Monte S. Salvatore (4½ hrs.) is much recommended. We proceed by (½ hr.) *Pambio*, where a monument by Vela has been erected near the church of S. Pietro to Capt. Carloni, who fell at Somma Campagna in 1848, to (1 hr.) *Figino*, where we approach the W. arm of the lake. The road then skirts the lake and passes round the *Monte Arbostora* to (¾ hr.) *Morcote*, charmingly situated and commanded by a ruined castle (view from the top), and to (1 hr.) *Melide*. Thence to *Lugano*, by the high-road. — The churchyard of *S. Abbondio*, 1 M. to the W. of Pambio (see above), contains a fine monument of the Torriani family, a woman praying, by *Vela*.

The ascent of ***Monte Brè** (3100 ft.), to the N.E. of Lugano, is another easy excursion, scarcely less interesting than that to Mte. S. Salvatore. (It is advisable to take a boy as guide from Brè.) A road runs inland towards several mills at the foot of the mountain. Thence a broad and well-constructed path winds upwards to the right to the small village of *Desago*, passing a few groups of houses. Above Desago the path divides; both routes are broad, and well-constructed, leading round the mountain to the village of *Brè* (2630 ft.) on its farther side (Inn, bread and wine only). The route to the right, above the lake, is very beautiful, while that to the left commands a fine inland view. Near the church of Brè a narrow forest-path ascends to the summit of the mountain. This path also divides; the branch to the right traverses the highest crest of the hill, that to the left leads to a spur of the mountain in the direction of Lugano. The summit may be attained by either. The view of the several arms of the Lake of Lugano, especially in the direction of Porlezza, and the surrounding mountains, is remarkably fine. Lugano itself is not visible from the summit, but from the above-mentioned spur a good view of it may be obtained. From Lugano to Brè about 1½ hr.; from Brè to the summit about 1 hr.

**Monte Caprino**, opposite Lugano, on the E. bank of the lake, is much frequented on holidays by the townspeople, who possess wine-cellars *(cantine)* in the numerous cool grottoes by which the side of the mountain is honeycombed. These receptacles are guarded by numerous huts, which from a distance present the appearance of a village. Good wine of icy

coolness may be obtained here ('Asti' recommended), and there is also a brewery.

Excursion to the **Grotto of Osteno*, see below.

Beyond Lugano the road gradually winds upwards to the W., turns S. past the small *Lake of Muzzano* (1100 ft.), crosses the *Agno*, leads through the (3 M.) village of that name (967 ft.), and a short distance farther reaches the W. arm of the Lake of Lugano. Near *Magliaso* the lake is quitted, but another of its bays is touched near (3 M.) **Ponte Tresa.** This bay, which is so completely enclosed by mountains as apparently to form a distinct lake; is connected with the Lake of Lugano by a narrow channel only. The *Tresa*, which here emerges from the lake and forms the frontier between Switzerland and Italy, falls into the Lago Maggiore, $^3/_4$ M. to the S.W. of Luino. It is crossed by a bridge at Ponte Tresa.

Steamboat from Lugano to Ponte Tresa in $1^3/_4$ hr., a pleasant trip round the Monte S. Salvatore. The stations are *Campione* (l.), *Bissone* (l.; p. 161), *Melide* (r.; p. 161), *Brusin-Arsizio* (l.), *Morcote* (r.; p. 163), *Porto-Ceresio* (l.; omnibus in $1^1/_2$ hr. to Varese, p. 165), *Brusin-Piano* (l.), and lastly *Ponte Tresa*.

The road follows the course of the Tresa as far as the Italian frontier at *Fornace* and *Fornasette*, where luggage is examined; it then descends, and soon affords a view of the Lago Maggiore.

15 M. *Luino*, see p. 169.

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## 2. From Menaggio by Porlezza to Lugano.

Omnibus from Menaggio to Porlezza in 2 hrs. (fare 3 fr. 60 c.); one-horse carriage 6-8 fr.; two-horse 12-14 fr. From Porlezza to Lugano Steamboat (twice daily there and back; Tuesdays three times) in one hour (fare $2^1/_2$ or 1 fr. in *silver*); boat with one rower 7, with two 12, with three $16^1/_2$ fr.; bargaining necessary.

The journey from Menaggio to Porlezza (9 M.) is also recommended to pedestrians, as the road leads through a succession of imposing and attractive mountain-scenes. The Villa Vigoni (p. 156) lies to the right of the road (N.). The retrospect from the height near *Croce*, 2 M. from Menaggio, is delightful. Towards the W., on the left the *Monte Crocione*, and opposite to us the *Monte Galbiga* (5630 ft.) rise precipitously from the lake. The road then descends to the small *Lago del Piano* and the village of *Tavordo*. Thence to Porlezza $1^1/_4$ M. more.

**Porlezza** *(Albergo del Lago)*, with 1200 inhab., is situated at the N. end of the Lake of Lugano. Attempts at extortion are frequently made here by the fraternity who prey upon travellers.

Soon after Porlezza is quitted, the Monte S. Salvatore (p. 163) becomes conspicuous to the S.W. The steamer touches at *Osteno* (Inn on the lake), on the left.

The interesting ***Grotto of Osteno** may easily be visited from Lugano with the aid of the steamboat bound for Porlezza (disembarking at Osteno, and returning by the next boat). The grotto is 7 min. from the landing-place; the boatman is to be found in the village. The mouth of the gorge, in which there are two small waterfalls, is near a projecting rock. Visitors embark in a small boat and enter the grotto,

the bottom of which is entirely occupied by the brook. The narrow ravine, through which the boat now threads its way, is curiously hollowed out by the action of the water. Far above, the roof is formed by overhanging bushes, between which an occasional glimpse of blue sky is obtained. The gorge, which is terminated by a waterfall, resembles that of Pfäffers, and is equally imposing, although shorter.

Opposite, on the N. bank, are the villages of *Cima*, *Cresogno*, and *Albogasio;* farther on, at the foot of *Monte Brè* (p. 163), *Gandria*, beautifully situated, with hanging gardens, lofty arcades, vine-terraces, etc. The S. arm of the lake now opens; to the left lies *Monte Caprino* with its wine-cellars; the steamer rounds the promontory of *Castagnola* and reaches *Lugano* (p. 161).

## 25. From Milan to Varese and Arona.

### 1. From Milan to Varese.

37½ M. Railway in 2-2¼ hrs. (fares 6 fr. 80, 4 fr. 80, 3 fr. 45 c.). — Tramway to Gallarate (passing many of the railway-stations) in 2¾ hrs. (fares 2 fr. 25, 1 fr. 50 c.). A new tramway to Varese (via Saronno, p. 146) is now open as far as Tradate (p. 166).

*Milan*, see p. 127. 4½ M. *Musocco;* 9 M. *Rhò* (p. 79), with the church of the Madonna dei Miracoli by Pellegrini. 14 M. *Parabiago*. 17½ M. *Legnano*, where Frederick Barbarossa was defeated by the Milanese in 1176; the principal church contains a fine altar-piece, one of the best works of Luini. 21 M. *Busto Arsizio*, the church of which, designed by Bramante, contains frescoes by Gaudenzio Ferrari.

25½ M. **Gallarate** (the junction of the Arona line, p. 167), a town with 7600 inhab., at the S.E. base of a range of hills which form the limit of the vast and fruitful Lombard plain, planted with maize, mulberries, and vines. It contains a technical school and carries on large manufactures of textile fabrics. The train now turns towards the N. and enters a mountainous region. 30 M. *Albizzate;* 35 M. *Gazzada*.

37½ M. **Varese**. — **Hotels.** *Grand Hôtel Varese *(Excelsior)*, a large new establishment, formerly the Villa Recalcati, in an open situation outside the town, with a splendid view of the Monte Rosa and the whole chain of the W. Alps, omnibus at the station. — In the town: Europa; Angelo; Stella; Leon d'Oro. — **Cafés:** *Siberia*, *Pini*.

**Diligences** to Como, Laveno, and Porto Ceresio, see p. 166; to Mendrisio (p. 160) from the *Impresa Varesina* (an establishment where carriages may also be hired); to Tradate (from the Angelo), thrice daily in 1½ hr.

**English Church Service** in the Hôtel Varese.

*Varese* (1300 ft. above the sea-level) is a thriving place with 5500 inhab. (commune 14,000) and silk, paper, furniture, and other manufactories. In summer the pleasant environs attract a number of wealthy Milanese families, who possess villas here and in the neighbourhood. The principal church of *S. Vittore*, which was rebuilt about 1600, with a tower 246 ft. in height, contains a St. George by Crespi, and a Magdalene by Morazzone. Among the villas may be mentioned: *Palazzo Veratti*, known as *La Corte*, on the Laveno road; *Villa Ducale Litta*, on the road to Biume Superiore; *Villa Ponti*,

to the N.E., on the road to Biume Inferiore; then, near the latter village, *Villa Litta Modignani*, which still bears traces of a skirmish fought here on 26th May, 1859; *Villa Taccioli*, *Poggi*, and others.

Walks. To the *Colle Campiglio*, 1½ M. to the S., on the road to Masnago and Laveno, commanding a fine view; to *S. Albino*, 1¾ M. to the S. of Varese, with a view of the lake; to the *Lago di Varese* (Osteria della Schiranna), 2½ M.; then, skirting the lake, to *Gropello*, *Oltrona*, *Voltorre* (where there is an old monastery of the Canonici Lateranensi containing interesting Romanesque cloisters), and *Gavirate*, 7½ M. (see below).

The most interesting excursion, however, is by *S. Ambrogio* and *Fogliardi* to the ***Madonna del Monte**, a celebrated resort of pilgrims, 8½ M. to the N.W. (carriage-road to Fogliardi, then a bridle-path). Fourteen chapels or stations of various forms, adorned with frescoes and groups in stucco, have been erected along the broad path, by which the monastery and church on the mountain (2841 ft.) are attained. The view hence is not less celebrated than the peculiar sanctity of the spot. The small lakes of Comabbio, Biandrone, and Monate, that of Varese, two arms of the Lago Maggiore, part of the Lake of Como, and the expansive and fruitful plain as far as Milan are visible. — A far more comprehensive view, including the glacier-world also, is obtained (best by morning-light) from the *Tre Croci* (3966 ft.), 1 hr. to the N.W. of the Madonna. Several taverns adjoin the monastery. Donkeys and guides (unnecessary) are to be found at the foot of the mountain. Comp. the *Map*.

About 6½ M. to the S.E. of Varese, not far from the road to *Bizzozero* and *Tradate* (diligence, see p. 165; from Tradate to Milan, 23 M., steam-tramway in 2¼ hrs., fares 1 fr. 65, 1 fr. 10 c.), lies **Castiglione d'Olona**, with 1500 inhab. (no tolerable inn). The Collegiate church and the adjacent Baptistery contain frescoes by *Masolino* (1428); those in the former represent scenes from the lives of Mary and SS. Stephen and Laurence; those in the latter, from the life of John the Baptist. These frescoes are interesting in the history of art, as several frescoes in the Cappella Brancacci at Florence (p. 429) were formerly ascribed to Masolino.

From Varese to Como, 18½ M., diligence twice daily in 3 hrs. (fares 4 or 3½ fr.). — The road crosses the *Olona* and then the *Lanza*, near its influx into the Olona, and ascends rapidly to *Malnate*. Farther on it passes *Binago* and *Solbiate*, and attains its culminating point (900 ft. above the Lake of Como) at *Olgiate*. It then turns E. to *Lurate Abbate*, *Lucino*, and *Rebbio*, traversing a luxuriantly fertile district with numerous villas. Beyond *Camerlata* (p. 147) it skirts the base of an eminence surmounted by the ruins of the *Castello Baradello*, and descends through the long S. suburb of *S. Bartolommeo* to *Como* (p. 148).

From Varese to Laveno, 12½ M., diligence twice daily in 2½ hrs. (fares 4 or 3½ fr.). The road leads by *Masnago* and *Casciago*, and ascends to *Luinate*, whence a beautiful view S.W. is obtained of the *Lake of Varese* and the small adjacent *Lake of Biandrone*, and also of the farther distant lakes of *Monate* and *Comabbio*. The next villages are *Barrasso* and *Comerio*, the latter with a number of pleasant villas, whence the road, passing near the N.W. extremity of the Lago di Varese, gradually descends to *Gavirate*. In the vicinity of the latter are quarries of the 'marmo majolica', a kind of marble used for decorative purposes. For a short distance the road commands a view of Monte Rosa. *Cocquio* and *Gemonio* are situated to the right of the road. Farther on, the *Boesio*, which flows through the *Val Cuvio*, is crossed, and, beyond *Cittiglio*, its right bank skirted. The road then leads past the S. base of the *Sasso del Ferro* to *Laveno* (p. 170), a steamboat-station. — Boat to the Borromean Islands and Pallanza with 3 rowers 10-12 fr.; to Isola Bella 1½ hr., thence to Isola Madre in 20 min., to Pallanza in 20 min. more.

From Varese to Porto Ceresio, 7½ M., diligence twice daily in 1¼ hr. (fares 3½ or 3 fr.; one-horse carr. 10, two-horse 20 fr.). This is a very picturesque drive. The road leads by *Biume Inferiore*, *Induno* (with the Villa Medici) and *Arcisate* to *Bisuschio*, where the Villa Cicogna, with

a large park in the Italian style, commands a splendid view of the Lake of Lugano. It then crosses the *Brivio*, passes *Besano*, and soon reaches *Porto Ceresio* on the Lake of Lugano (p. 164).

### 2. From Milan to Arona.

41½ M. Railway in 1½-2½ hrs. (fares 7 fr. 65, 5 fr. 35, 3 fr. 85 c.).

From Milan to *Gallarate*, see p. 165. 30 M. *Somma-Lombardo*, where Hannibal overthrew P. Cornelius Scipio in B. C. 218. 32 M. *Vergiate*. 36 M. *Sesto-Calende* (Posta), at the S.E. end of Lago Maggiore, near the outflow of the *Ticino*. The train now crosses the Ticino, the boundary between Piedmont and Lombardy, and down to 1859, also that between Sardinia and Austria. It then skirts the S. bank of the lake and reaches —

41½ M. **Arona** (740 ft.; **Italia*, diligence-office; **Albergo Reale; Alb. San Gottardo*, all three on the quay; *Café* adjoining the Albergo Reale; *Café du Lac*, near the quay), an ancient town on the W. bank, about 3 M. from its S. extremity, with 3600 inhab., extends upwards on the slope of the hill. In the principal church of *S. Maria*, the chapel of the Borromean family, to the right of the high altar, contains the *Holy Family as an altar-piece, by *Gaudenzio Vinci* (1511), a master rarely met with (or Gaud. Ferrari?); it is surrounded by five smaller pictures, the upper representing God the Father, at the sides eight saints and the donatrix.

On a height overlooking the entire district, ½ hr. to the N. of the station and pier, is a colossal *Statue of S. Carlo*, 70 ft. in height, resting on a pedestal 42 ft. high, erected in 1697 in honour of the celebrated Cardinal, Count Carlo Borromeo, Archbishop of Milan (born here in 1538, died 1584, canonised 1610).

The head, hands, and feet of the statue are of bronze, the robe of wrought copper. Notwithstanding its enormous dimensions, the statue is not devoid of artistic merit. The various parts are held together by iron cramps attached to a pillar of masonry in the interior. By means of ladders, kept in readiness in the neighbourhood (fee), the lower part of the robe can be reached on the W. side, and the interior entered. The enterprising visitor may now climb to the head of the statue, which will hold three persons; but the suffocating heat and the number of bats render the ascent far from pleasant.

The adjacent church contains a few relics of S. Carlo. The extensive building in the vicinity is an *Ecclesiastical Seminary*.

Diligence from Arona over the Simplon to *Brieg* (R. 3) once daily in 16 hrs. (fare 25 fr. 70 c., coupé 35 fr. 5 c.).

From Arona to *Genoa*, see R. 12.

## 26. Lago Maggiore. The Borromean Islands.

**Steamboats** ply on the lake 3 times daily during the summer: from Locarno to Arona in 5 hrs., from Luino to Isola Bella in 2 hrs., from Isola Bella to Arona in 1¼ hr.; fares from Locarno to Arona 4 fr. 80 and 2 fr. 65 c., from Luino to Isola Bella 1 fr. 85 and 1 fr. 15 c., from Isola Bella to Arona 1 fr. 50 and 90 c., *landing and embarking included*. The Steamboats are the best and cheapest conveyance to Isola Bella, especially for a single traveller (4-6 times daily; from Pallanza 60, from Baveno 50,

from Stresa 40 c.). The hours of starting mentioned in the time-tables are not always rigidly adhered to, and in foggy weather the steamboats leave Isola Bella and some other stations untouched. — STATIONS (those at which the steamers do not touch regularly are printed in *Italics*): *Magadino*, Locarno, *Ascona* (small boat station), Brissago, *Poggio*, Cannobbio, *Maccagno*, Luino, *Cannero*, *Oggebbio*, *Ghiffa* (small boat station), *Porto Valtravaglia*, *Caldè*, Laveno (touched at on every trip but one), Intra, Pallanza, *Suna*, *Feriolo*, Baveno, *Isola Superiore*, Isola Bella (small boat station), Stresa, Belgirate, Lesa, Meina, *Angera*, Arona. Restaurants on board the steamers.

**Boats.** Travellers coming from the Simplon usually take a boat at BAVENO (pp. 29, 171) to visit the Borromean Islands. The charge for an excursion not exceeding 2 hrs. is fixed for each rower at 2½ fr.; for 1-3 pers. 2 rowers, for 4-6 pers. 3, more than 6 pers. 4 rowers, so that the half-hour's passage to Isola Bella is somewhat expensive. — Half-way between Stresa and Baveno, opposite the island, there is a ferry, where 1-2 fr. is exacted for a passage of scarcely 10 min., the boatmen at first demanding 5 fr. The passage from Stresa costs 2 fr. for each rower; the return-trip must be paid for by time, 2 fr. for each rower for the first hour and 50 c. for each additional ½ hr. (small gratuity also expected).

**Railway** from Bellinzona (p. 35) to *Novara* (p. 77) viâ *Luino*, 67 M., in 4-5 hrs. (fares 12 fr., 8 fr. 45 c., 6 fr.), opened in 1882. Luino is the seat of both the Swiss and the Italian custom-house. From stat. *Laveno* (p. 170) steamers ply to Pallanza (p. 170) and Stresa (p. 172) in connection with the trains.

The ***Lago Maggiore** (646 ft., greatest depth 2800 ft.), the *Lacus Verbanus* of the Romans, is 37 M. in length and averages 4½ M. in width. The canton of Ticino possesses only the N. bank for a distance of 9 M.; this portion of the lake is also called the *Lake of Locarno*. The W. bank beyond the brook *Valmara*, and the E. bank from *Zenna* belong to Italy. Its principal tributaries are on the N. the *Ticino (Tessin)*, on the W. the *Tosa*, on the E. the *Tresa*, flowing from the Lake of Lugano. The river issuing from the S. end of the lake retains the name of *Ticino*. The N. banks are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The W. bank affords a succession of charming landscapes. The water is of a green colour in its N. arm, and deep blue towards the S.

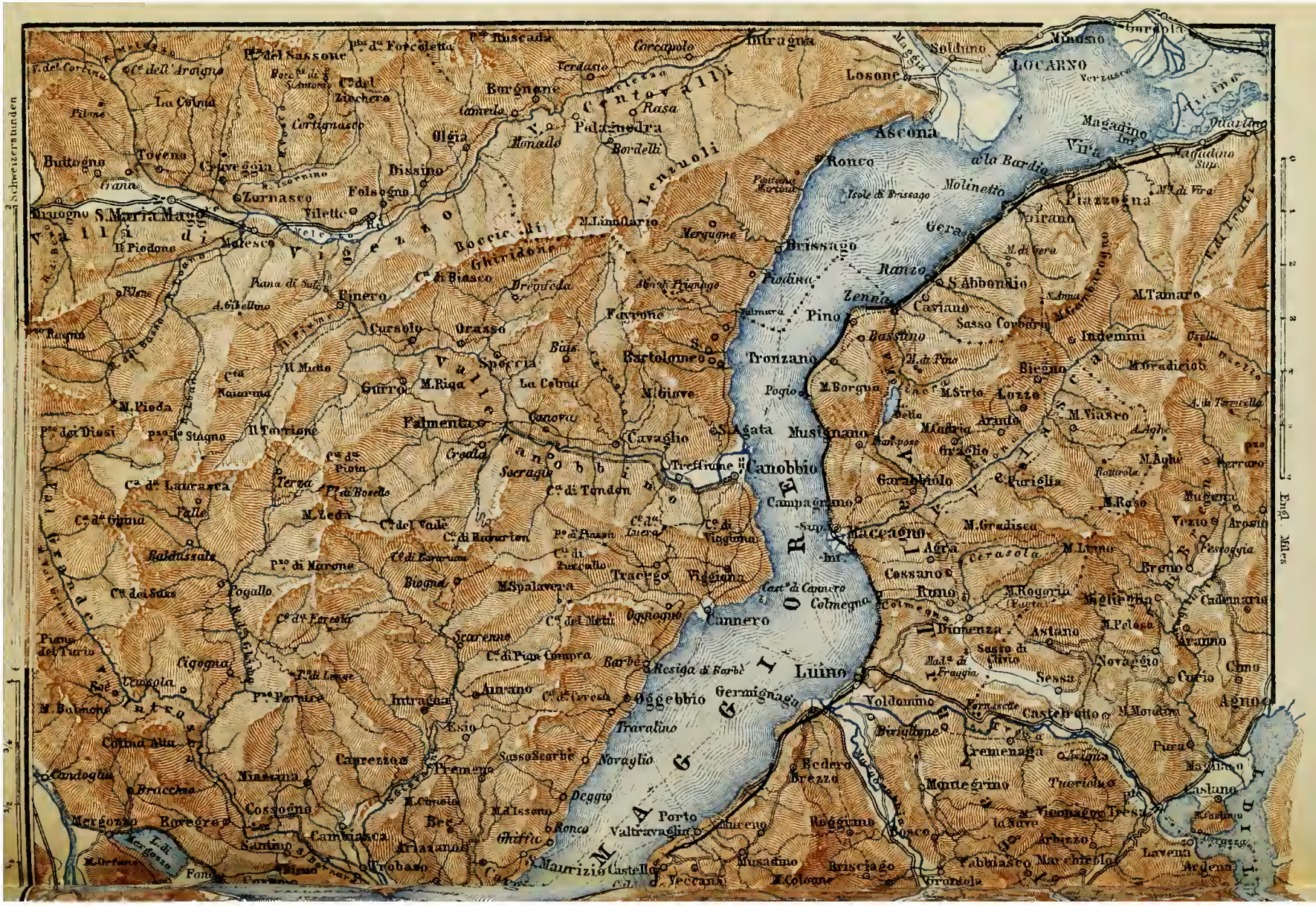
At the N.W. angle of the lake, at the influx of the Ticino, lies *Magadino* (Bellevue, on the lake), consisting of Upper and Lower Magadino, at which, since the opening of the railway to Locarno (p. 36), the steamers only touch once daily. — Opposite to it, on the W. bank, lies —

**Locarno** (682 ft.; **Grand Hôtel Locarno*, with garden and view; **Corona*, on the lake; **Albergo Svizzero*, in the piazza, moderate; *Rail. Restaurant; Caffè del S. Gottardo*, adjoining the Corona), with 2300 inhab., the terminus of the St. Gotthard Railway (R. 4), situated at the mouth of the *Maggia*, the deposits of which have formed a considerable delta. Politically Locarno is Swiss, but the character of the scenery and population is thoroughly Italian. The *Collegiate Church* contains a good picture (Descent from the Cross) by Cerisi. The handsome (former) *Government Buildings* are situated

Geograph. Anstalt von

1: 250.000

Wagner & Debes, Leipz.


LOCARNO
Ascona
Ronco
Brissago
Pino
Tronzano
Agata
Canobbio
Maccagno
Luino
Cannero
Oggebbio
Porto Valtravaglia
Castelveccana
Germignaga
Voldomino
Cremenaga
Monteggiro
Reggiana
Musadino
Brisciago
Tabbiasco
Grantola
Arcumeggia
Arolo
Curio
Cuvio
Agno
Gemonio
Cassano
Rumo
Bruno
Agra
Vezio
Arosio
Cadenabbia
Lavena
Ardena
Caslano
Pura
Magadino
Vira
Piazzogna
Gerra
Ranzo
Caviano
Indemini
Biegno
Lozzo
Mustignano
Garabbiolo
Curiglia
Vergiate
Mesenzana
Cuvio
Cittiglio
Laveno
Intra
Pallanza
Suna
Feriolo
Baveno
Stresa
Belgirate
Lesa
Meina
Arona
Dormelletto
Sesto Calende
Angera
Ispra
Brebbia
Besozzo
Biandronno
Bardello
Malgesso
Bregazzana
Gavirate
Cocquio
Gemonio
Cassano
Varese
Luvinate
Azzate
Gazzada
Morazzone
Castello
Cadrezzate
Monate
Comabbio
Varano
Mercallo
Ternate
Travedona
Monvalle
Cocquio
Gemonio
Cassano
Varese
Luvinate
Azzate
Gazzada
Morazzone
Castello
Cadrezzate
Monate
Comabbio
Varano
Mercallo
Ternate
Travedona
Monvalle

in a large 'piazza' and public garden. The pilgrimage-church of **Madonna del Sasso* (1168 ft.), on a wooded eminence above the town, commands a remarkably fine view. The busy market held at Locarno every alternate Thursday affords the visitor an opportunity of observing a variety of costumes of the peasantry of the neighbourhood. Great national festival on 8th Sept., the Nativity of the Virgin.

The W. bank of the lake, to the S. of Locarno, is studded with country-houses, villages, and campanili. On the bank of the lake runs the new carriage-road from Locarno to Pallanza; in the angle lies *Ascōna* with its castle and seminary; higher up, on the slope, *Ronco*. Passing two small islands, we next reach *Brissago* (*Albergo Antico; Alb. Brissago), a delightful spot, with picturesque white houses conspicuous from a great distance, and an avenue of cypresses leading to the church. The slopes above the village are covered with fig-trees, olives, and pomegranates, and even the myrtle flourishes in the open air. — On the E. bank, opposite, is situated *Pino* (railway to Bellinzona, see p. 36), on a grassy slope.

*S. Agăta* and **Canobbio** (*Hôtel Canobbio*, R. 1½-3, 'pens.' 6 fr.; *Albergo delle Alpi*, moderate; *Villa Badia*, 1½ M. from Canobbio, 'pens'. 5-7 fr.) are on Italian territory. The latter is one of the oldest and most prosperous villages (2600 inhab.) on the lake, situated on a plateau at the entrance of the *Val Canobbino*, and overshadowed by richly-wooded mountains. In the church *Della Pietà*, the dome of which is ascribed to Bramante, is a Crucifixion by Gaud. Ferrari.

Pleasant walk of ½ hr. up the beautiful Val Canobbino to the hydropathic establishment of **La Salute**, and thence to the (20 min.) *Orrido*, a wild rocky scene with a bridge and in spring a waterfall.

The boat now steers for the E. bank, and touches at *Maccagno* (railway to Bellinzona, see p. 36), whence a walk of 2 hrs. may be taken to the loftily-situated *Lago Delio* (Inn; extensive view). — Farther on, *Casneda*, in a wooded ravine; then —

**Luīno** (*Hôtel du Simplon*, R. 2, L. & A. 1 fr.; *Posta; Vittoria*), with the *Palazzo Crivelli* surrounded by pines, the station for Lugano (p. 164; railway to Bellinzona, p. 36), and a favourite summer-resort on account of the beauty of its environs. The Piazza Garibaldi is adorned with a statue of that hero. — About ½ M. to the S., at the mouth of the *Margorabbia*, lies *Germignaga*, with the large silk-spinning (filanda) and silk-winding (filatoja) factories of Cesare Bozotti and Co. of Milan (visitors admitted by the written permission of the proprietor).

On the W. bank rise two grotesque-looking castles (*Castelli di Cannero*), half in ruins, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. — **Cannĕro** is beautifully situated in the midst of vineyards and olive-groves, which extend far up

the slopes of the mountain. The W. bank is clothed with the richest vegetation, and studded with innumerable white houses and a succession of picturesque villages.

The small villages of *Oggebbio* and *Ghiffa* (Hôtel Ghiffa) on the W. bank, and *Porto Valtravaglia* on the E., are only touched at by some of the steamers. In a wooded bay beyond the last lies *Calde*, with the ancient tower of the *Castello di Calde* on an eminence. Then, to the E., —

**Laveno** (**Posta; Moro; Stella*), a village of some importance, beautifully situated in a bay at the mouth of the *Boesio*, formerly a strongly fortified harbour for the Austrian gunboats (to Varese see p. 166). As carriages are not always obtainable here, it is advisable to order them at Varese the day before. *Fort Garibaldi*, 1½ M. from Laveno, commands a charming view of the lake and the mountains beyond. — Behind Laveno rises **Il Sasso del Ferro** (5918 ft.), the most beautiful mountain on the lake, commanding a magnificent view of the lake, the plain as far as Milan, and the Monte Rosa chain. The five-peaked summit of Monte Rosa is also visible from this part of the lake.

As the boat approaches Intra, the *Villa Prina* becomes visible. The valley, which here opens to the W., suddenly discloses a strikingly picturesque view of the N. neighbours of Monte Rosa: first the Strahlhorn, then the Mischabel and Simplon. They are lost to view as the steamboat turns the point between Intra and Pallanza, but soon re-appear and remain visible until Isola Bella is reached. From the island itself they are hidden by the mountains of the valley of the Tosa.

**Intra** (*Hôtel-Pens. Intra*, with café-restaurant; *Vitello e Leon d'Oro; Agnello*), a flourishing town (5000 inh.) with manufactories chiefly belonging to Swiss proprietors, is situated on alluvial soil, between two mountain-streams, the *S. Giovanni* and *S. Bernardino*. The garden of the **Villa Franzosini*, 1½ M. to the N., contains a magnificent magnolia, 65 ft. in height. Attractive ascent of 1½ hr. from Intra to *Premeno*, which commands a fine Alpine view.

On the promontory of *S. Remigio*, which may be ascended from Pallanza or Intra in ½ hr., stands a church on the site of an ancient Roman temple of Venus. Adjacent is the *Villa S. Remigio*, the property of Mrs. Brown (visitors kindly admitted; splendid view from the balcony, embracing the whole lake and extending to the Monte Rosa). The little *Isola S. Giovanni*, one of the Borromean group, with its chapel, house, and gardens, is the property of Count Borromeo.

**Pallanza.** — **Hotels.** *Grand Hôtel Pallanza, a large house, beautifully situated, R. from 3, B. 1½, D. 5, L. and A. 1½ fr.; omn. from the quay; warm bath 2½, lake bath 1½ fr.; 'pension' in winter from 6½, in summer 7-10½ fr., *Hôt. Garoni, in a commanding situation on the Punta di Castagnola, 'pens.' 8-12 fr.; Posta, well spoken of; Milano; S. Gottardo.

**Boat** with one rower to the Isola Madre and back 2½, with two 4½ fr., to Isola Bella and back 3½ or 6; to both islands and back 4 or 7; to Stresa and back 3½ or 6; to Laveno and back 3½ or 7, etc. The traveller should ask to see the tariff before embarking. The hotels also possess boats, for which the charges are similar.

**Diligence** to Domo d'Ossola in 5 hrs., twice daily, starting on the arrival of the steamer from Arona.

**English Church Service** in the Grand Hôtel Pallanza.

*Pallanza*, a thriving little town with 3900 inhab., delightfully situated opposite the Borromean Islands, commands a beautiful view of them, the lake, and the Alps to the N. As the most sheltered and warmest spot on the Lago Maggiore, it enjoys a repute as a winter-resort, especially as an intermediate stage between the Riviera and more northerly climes. The banks of the lake are skirted by pleasant promenades. The nursery gardens of *Rovelli*, *Cerutti*, and others deserve a visit (fee ½-1 fr.). Pleasant walk by the new road round the *Monte Rosso*, ascending by the brook *S. Bernardino* and past the *Madonna della Campagna* and the village of *Trobaso* to the old Roman bridge of *Santino* (1½ hr.).

The lake here forms an extensive bay, 4½ M. long and 2¼ M. wide, running in a N.W. direction, at the N. extremity of which is the influx of the impetuous *Tosa (Toce)*. On its N.E. bank lies *Suna*, on the S.W. *Feriolo*, where the Simplon route (p. 27) quits the lake; the steamboat does not always touch at these two stations. — Then **Baveno** (**Grand Hôtel Bellevue*, R. 4, B. 1½, D. 4½, L. & A. 1 fr.; **Beaurivage*, both with gardens; *Hôtel-Pension Suisse)*, a village with 1900 inhabitants. The handsome *Villa Clara* (proprietor Mr. Henfrey) was occupied by Queen Victoria for some weeks in the spring of 1879. This is the usual starting-point of travellers from the Simplon for a visit to the —

***Borromean Islands.** The steamers touch only at the most S. of these, the *Isola Bella*, which with the *Isola Madre* is the property of the Borromeo family. Between these lies (W.) the *Isola dei Pescatori*, or *Superiore*, the property of the fishermen who inhabit it; to the N. is the *Isola S. Giovanni* mentioned above.

In the 17th cent. *Count Vitalio Borromeo* (d. 1690) erected a château on ***Isola Bella** and converted the barren rock into beautiful gardens, rising on ten terraces 100 ft. above the lake, and stocked with lemon-trees, cedars, magnolias, cypresses, orange-trees, laurels, magnificent oleanders, and other luxuriant products of the south. The view is very beautiful (evening-light most favourable). Shell-grottoes, fountains (dry), mosaics, and statues meet the eye in profusion, but in questionable taste. The *Château*, which is quite disproportionate to the size of the island, is richly decorated, and contains a collection of pictures more numerous than valuable. The N. wing is in ruins. The view through the arches of the long galleries under the château is very striking. A servant hurries visitors through the apartments (fee ½-1 fr. for each pers., a party in proportion), and consigns them to a gardener,

who shows the garden with equal dispatch for a similar fee. Adjoining the château is the **Hôtel du Dauphin*, or *Delfino* (R. 2 fr. and upwards, D. 4, 'pension' 8-9 fr.). 'Pension' may also be obtained at the *Café-Restaurant dell' Isola Bella*. Excursion of 2 hrs. by boat to the other islands with two rowers, 5 fr.

The **Isola Madre** on its S. side resembles the Isola Bella, and is laid out in seven terraces with lemon and orange-trellises; on the upper terrace is an uninhabited 'Palazzo' (beautiful view). On the N. side, there are charming walks in the English style, with most luxuriant vegetation (fee 1 fr.). — The **Isola dei Pescatori** is entirely occupied by a small fishing-village, the single open space being just sufficient for drying the nets.

The scenery around the Borromean Islands rivals that of the Lake of Como in grandeur, and perhaps surpasses it in softness of character. Monte Rosa is not visible; the snow-mountains to the N.W. are the glaciers and peaks of the Simplon; of the nearer mountains the most conspicuous are the white granite-rocks near Baveno (p. 29). The traveller coming from the N. cannot fail to be struck with the loveliness of these banks, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives); the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. Rousseau at one time intended to make the Borromean Islands the scene of his 'Nouvelle Heloïse', but considered them too artificial for his romance, in which human nature is pourtrayed with such a masterly hand.

The steamboat now steers S. to —

**Stresa.** — **Hotels:** *Hôtel des Iles Borromées, with beautiful garden and diligence-office, 1/2 M. from the landing-place, R. from 3, B. 1 1/2, L. and A. 2, D. 5 fr., 'pension' (room 2-3 fr. extra) in summer 7 1/2-9 1/2, in winter 6-7 fr.; *Hôtel de Milan, with garden, near the steamboat-pier, R. 2 1/2, D. 4 1/2, L. and A. 1 1/2, 'pension' 6-7 fr. — Albergo Reale Bolongaro, Italian, well spoken of; Italia, R. and L. 2-3, B. 1, D. 4, 'pens.' 6-7 fr.

**Boat** (barca) with one rower 2 fr. for the first hour, and 50 c. for each additional 1/2 hr. Comp. p. 168.

**Carriage.** To Domo d'Ossola with one horse 15-20 fr., with two horses 30-35 fr.; to Arona with one horse 6 fr.; carriages for the Simplon route to Brieg may also be procured. — Diligence over the Simplon to Brieg daily (*Messagerie* in 14, *Courrière* in 14 1/2 hrs.); fare 23 fr. 15, coupé 30 fr. 80 c.

*Stresa* (1200 inhab.) is situated on the coast, opposite the Isola Bella. The handsome *Rosminian Monastery* halfway up the mountain is now a college. Beautiful cypresses in the *Churchyard*. Among the finest villas in the environs are the *Villa Bolongaro*, the property of the Duchess of Genoa, by the church, and the Villas *Casanova*, *Imperatori*, *Collegno*, and *Durazzo*. — Ascent of Monte Motterone, see p. 173.

As the boat steers its course along the W. bank, the construction of the high-road, in many places supported by piers of masonry, attracts attention owing to the difficulties which had to be overcome. The banks gradually become flatter, and Monte Rosa makes its appearance in the W. The next place on the W. bank is —

**Belgirate** (**Grand Hôtel and Pension Belgirate*), with 700 inhab., surrounded by the villas *Fontana*, *Principessa Matilda*, *Pallavicini*, and others. — Then follow *Lesa* and *Meina* (Albergo

Zanetta), and, on the E. bank, *Angera*, where the boat touches once a day only. The handsome château above the village belongs to Count Borromeo. The steamer finally stops at the station beyond Arona. 🖃 *Arona*, and thence to *Milan*, see p. 167; to *Genoa*, see R. 12; to *Novara* and *Turin*, see p. 79 and R. 11.

## 27. From Stresa to Varallo.

### Monte Motterone. Lake of Orta.

Three days suffice for a visit to this district, which, though seldom visited, is one of the most beautiful of the S. Alps. Travellers from the Simplon (R. 3) should, after visiting the Borromean Islands, begin this excursion at STRESA (p. 172) and terminate it at ARONA. From Stresa or Isola Bella by the Motterone to Orta 9, from Orta (or rather from Pella) to Varallo 4½ hrs. walking; from Varallo to Arona 5, to Novara 6 hrs. drive.

A GUIDE (to the summit of Monte Motterone 5-6, to Orta 8 fr.; donkey and attendant to Orta 12 fr. and fee) can hardly be dispensed with. Mules at Orta at high charges. — The ascent of the Motterone is fatiguing, as the descent must be made the same day, but presents no difficulty and is very attractive.

The Lago Maggiore is separated from the Lake of Orta by a long mountain ridge, which is crossed by a footpath from *Stresa* (p. 172) in 5-6 hrs. viâ *Gignese*, *Coiro*, and *Armeno* (where the high-road is reached) to Orta (see below). — Farther to the N. this mountain culminates in the grassy ***Monte Motterone** (4891 ft.), *Monterone*, or *Margozzolo*. The path from Stresa (guide desirable, see above) ascends opposite the Isola Bella, at first through a chestnut grove; then, above the village of *Someraro*, over fern-clad and grassy slopes, passing several chalets shaded by lofty trees, and leading to the W. to a small church, where it turns to the right. Thence to the summit 1 hr. more.

The extensive prospect commanded by the summit embraces the entire amphitheatre of mountains from Monte Rosa to the Ortler in the Tyrol. (A panorama may be bought at Stresa or Orta for 3½ fr.). To the right of Monte Rosa appear the snow-mountains of Monte Moro, Pizzo di Bottarello, Simplon, Monte Leone, Gries, and St. Gotthard; farther E. the conical Stella above Chiavenna, and the long, imposing ice-range of the Bernina, which separates the Val Bregaglia from the Val Tellina. At the spectator's feet lie seven different lakes, the Lake of Orta, Lago di Mergozzo, Lago Maggiore, Lago di Monate, Lago di Comabbio, Lago di Biandrone, and Lago di Varese; farther to the right stretch the extensive plains of Lombardy and Piedmont, in the centre of which rises the lofty cathedral of Milan. The Ticino and the Sesia meander like silver threads through the plains, and by a singular optical delusion frequently appear to traverse a lofty table-land. The simultaneous view of the Isola Madre in Lago Maggiore and the Isola S. Giulio in the Lake of Orta has a remarkably picturesque effect. — The mountain itself consists of a number of barren summits, studded with occasional chalets, shaded by trees. At its base it is encircled by chestnut-trees, and the foliage and luxuriant vegetation of the landscape far and wide impart a peculiar charm to the picture.

In descending from Monte Motterone to Orta we soon reach a broad bridle-path, which (guide now unnecessary) leads in 2½ hrs. to *Armeno* (Inn), situated on the high-road. We now follow the road to (2 M.) *Miasino*, and (1½ M.) to *Ronchetti's Pension* (Posta),

near which a path ascends to the right in 10 min. to the Sacro Monte (see below), and (3/4 M.) *Orta.*

**Orta** (1220 ft.; **Hôtel S. Giulio*, in the market-place and on the lake, R. & A. 3½, D. 4½ fr.; *Leon d'Oro*, also on the lake; *Due Spade*, at the back of the piazza, on the road to the Sacro Monte; one-horse carr. to Gravellona 8 fr.), a small town, with narrow streets paved with marble slabs, and a handsome villa of the Marquis Natta of Novara (at the S. entrance), is most picturesquely situated on a promontory extending into the **Lake of Orta** at the base of a precipitous cliff. On the lake (1¼ M. in breadth, 7½ M. in length), which of late has been officially called *Lago Cusio*, after its supposed ancient name, a steamer plies four times daily, touching to the S. of Orta, at the stations of *Pascolo*, *Isola S. Giulio*, and *Buccione* (whence an omnibus runs to the *Gozzano* railway-station, p. 79), and on the N. proceeding by *Pella* (see below), *Pettenasco*, *Ronco*, and *Oira* to *Omegna* at the N. end of the lake. From Buccione to Omegna in 1½ hr., fare 1 fr. 50 c. or 1 fr.

Above Orta rises the **Sacro Monte** (ascent from the principal piazza, or through the garden of the Villa Natta, on which route a fee is expected for the opening of the upper gate), a beautifully wooded eminence, laid out as a park, on which 20 chapels were erected in the 16th cent. in honour of S. Francis of Assisi, each containing a scene from the life of the saint. The life-size figures are composed of terracotta, highly coloured, with a background al fresco; as a whole, though destitute of artistic worth, the representations are spirited and effective. The best groups are in the 13th, 16th, and 20th chapels, the last representing the canonization of the saint and the assembly of cardinals. The **Tower* on the summit of the hill commands an admirable panorama; the snowy peak of Monte Rosa rises to the W. above the lower intervening mountains. The '*Eremita del Monte*' expects a fee of ¾-1 fr., for showing the above-mentioned three chapels.

Opposite Orta rises the rocky island of *S. Giulio*, covered with trees and groups of houses (boat there and back 1 fr.; also steamboat-station). The Church, founded by St. Julius, who came from Greece in 379 to convert the inhabitants of this district to Christianity, has been frequently restored; it contains several good reliefs, some ancient frescoes, a handsome pulpit in the Romanesque style, and in the sacristy a Madonna by *Gaudenzio Ferrari.*

On the W. bank of the lake, opposite the island, the white houses of the village of **Pella** (small *Café*) peep from the midst of vineyards and groves of chestnut and walnut-trees. Boat from Orta to Pella 1 fr. with one rower; steamboat, see above).

A path towards the S. winds upwards from Pella, through a grove of chestnut and fruit trees, in 1½ hr. to the *Madonna del Sasso*, the picturesque church of the village of *Boletto.* An open space by the church, on the brink of a precipice several hundred feet above the lake, commands a fine prospect.

From Pella over the Colma to Varallo 5 hrs. (donkey 7, or, to the Colma only, 3½ fr.; guide unnecessary). A steep path ascends the hill to the W., traversing luxuriant gardens (vines, figs, pumpkins, and fruit-trees); after 12 min. we avoid the ascent to the right. In 1 hr. (from Pella) we reach *Arola*, at a small chapel

beyond which we must again avoid the ascent to the right; the path pursues a straight direction and soon descends. The *Pellino*, a mountain-torrent, descending from the Colma, forms (5 min.) a picturesque waterfall. Beautiful retrospective views of the lake. The path now ascends through a shady wood, between disintegrated blocks of granite which crumble beneath the touch, to the **Col di Colma** ($2^1/_2$ hrs. from Pella), a ridge connecting *Monte Pizzigone* with *Monte Ginistrella*. The prospect of the Alps is beautiful, embracing Monte Rosa, the lakes of Orta and Varese, and the plain of Lombardy. The whole route is attractive. In descending on the W. side (to the right) the traveller overlooks the fruitful *Val Sesia*, with its numerous villages. The path, again traversing groves of chestnut and walnut-trees, carpeted with turf and wild-flowers, now leads through the *Val Duggia* to (1 hr.) *Civiasco* and (1 hr.) —

**Varallo** (1515 ft.; *Posta*, well spoken of; *Italia*; **Croce Bianca*, moderate; *Falcone Nero*), the principal village (3200 inhab.) in the valley of the *Sesia*, a stream rising on the Monte Rosa, and one of the chief tributaries of the Po, into which it flows beyond Casale (p. 77), but frequently dry in summer. A bridge with three arches crosses the river. The old town and the Sacro Monte are very picturesque when seen through the arches of the bridge. — The collegiate church contains an altar-piece representing the Nuptials of St. Catharine by *Gaudenzio Ferrari*, who was born here in 1484 (d. 1549). The churches of *S. Maria delle Grazie (in the choir), S. Maria di Loreto, and S. Marco also contain frescoes by this master (those in the last being of his earlier period).

The **Sacro Monte**, the object of numerous pilgrimages, rises in the immediate vicinity of the town. It is attained in $^1/_4$ hr. by a path shaded by beautiful trees, but the enjoyment is somewhat marred by the importunities of beggars. The summit, surmounted by a chapel and crucifix, commands a magnificent view of the surrounding mountains towering one above another. Besides the church there are a great number of CHAPELS or Oratories on the summit and slopes of the Sacro Monte, many of them buried among the trees, containing scenes from the life of the Saviour, in terracotta, with life-size figures arranged in groups. Each chapel is devoted to a different subject; the 1st to the Fall, the 2nd to the Annunciation, and so on to the 46th, containing the Entombment of the Virgin. Some of the frescoes by *Pellegrino Tibaldi* and *Gaudenzio Ferrari* (Chapel of the Magi, *Chapel of the Crucifixion) are worthy of inspection. This '*Nuova Gerusalemme nel Sacro Monte di Varallo*' was founded by Bernardino Caloto, a Milanese nobleman, with the sanction of Pope Innocent VIII. It did not become a pilgrim-resort until after the visits of Card. Borromeo (p. 167) in 1578 and 1584, from which period most of the chapels date.

Varallo is admirably adapted as headquarters for excursions to the neighbouring valleys, which are very attractive and easily accessible (comp. *Baedeker's Switzerland*).

A carriage-road (omnibus twice daily) descends the picturesque valley of the Sesia to (6 M.) *Borgo Sesia*, ($7^1/_2$ M.) *Romagnano* (Posta); then, quitting the Val Sesia, by *Sizzano*, *Fara*, and *Briona* to *Novara* (p. 77). Varallo is connected with *Vercelli* (p. 77) by a tramway-line through Val Sesia.

## 28. From Milan to Voghera *(Genoa)* by Pavia.

### Certosa di Pavia.

RAILWAY from Milan to *Genoa* viâ Pavia and Voghera, 92 M., in 4¼-7½ hrs. (fares 17 fr. 30, 12 fr. 15, 8 fr. 75 c.; express 20 fr. 15, 13 fr. 50 c.); from Milan to *Pavia*, 22½ M., in ¾-1¼ hr. (fares 4 fr. 10, 2 fr. 85, 2 fr. 5 c.; express 4 fr. 55, 3 fr. 15 c.). — Those who desire to visit both the Certosa and Pavia from Milan are recommended to take a return-ticket to Pavia, alight at the station Certosa di Pavia, walk to the (¼ hr.) Certosa, return to the Certosa station, proceed thence to Pavia (new ticket necessary, 90 or 60 c.), inspect the town (in about 3 hrs.), and return direct to Milan (comp. Introd., p. xviii).

STEAM-TRAMWAY from Milan to Pavia (viâ Binasco) in 2½ hrs. (fares 2½ or 1½ fr.), starting every 3 hrs. from the Porta Ludovica and Porta Ticinese (Pl. C, D, 8), at Padua from the Piazza Petrarca and Porta di Milano. The tramway-station for visitors to the Certosa is *Torre del Mangano* (Ristoratore Milano, well spoken of), on the Naviglio di Pavia, about 1 M. from the monastery (omnibus).

*Milan*, see p. 127. The train to Pavia at first follows the Piacenza line, and then diverges to the S.W. 4½ M. *Rogoredo*. Beyond Rogoredo the Cistercian church of *Chiaravalle* is seen on the right, a handsome edifice of the 13th cent., with a tower surmounted by a dome. The country is flat; underwood and rice-fields are traversed alternately. — 9½ M. *Locate;* 12½ M. *Villamaggiore*.

On the road, to the W. of the line, lies **Binasco**, a small town with an ancient castle, in which, on 13th Sept., 1418, the jealous and tyrannical Duke Fil. Maria Visconti caused his noble and innocent wife Beatrice di Tenda (p. 118) to be executed.

17½ M. *Guinzano*, or *Stazione della Certosa* (Osteria della Stazione, tolerable), whence we follow the path planted with willows, and skirt the long garden-wall of the monastery towards the right (walk of ¼ hr.). A visit to the Certosa occupies 1½ hr. (fee of 1 fr. to the 'sagrestano').

The ***Certosa di Pavia**, or Carthusian monastery, the splendid memorial of the Milan dynasties, founded in 1396 by Gian Galeazzo Visconti (p. 126), and suppressed under Emperor Joseph II., was restored to its original destination in 1844 and presented to the Carthusians. Since the recent suppression of the Italian monasteries it has been maintained as a 'National Monument'. A vestibule, embellished with sadly-damaged frescoes by *Bern. Luini* (SS. Sebastian and Christopher), leads to a large inner court, at the farther end of which rises the celebrated façade of the church.

The **FAÇADE, begun in 1473 by *Ambrogio Borgognone*, is perhaps the most masterly creation of its kind of the 15th century. Its design, independent of the antique orders of architecture, is in the graduated Lombard-Romanesque style of church-fronts, with projecting pillars and transverse arcades, while within these well-defined structural features it embraces a wonderful and judiciously distributed wealth of ornament (Burckhardt). Thirty of the most distinguished Lombard masters from the 15th to the 17th cent. have had a share in its embellishment, the most eminent of whom are: *Ant. Amadeo* and *Andr. Fusina* (15th cent.); *Giacomo della*

*Porta* and *Agostino Busti*, surnamed *Il Bambaja*, to whom the principal portal is ascribed), and *Cristofano Solari*, surnamed *Il Gobbo*. The plinth is adorned with medallions of Roman emperors, above which are reliefs representing Biblical history and scenes from the life of Gian Galeazzo. Below the beautiful windows is a row of angel's heads, and above them are niches with numerous statues. This is unquestionably the finest decorative work of the kind in N. Italy, although inferior to the façades of the cathedrals of Orvieto and Siena, especially as the upper part is wanting. The reliefs are on the whole superior to the statues.

The body of the church, begun in 1396 by *Marco di Campione* in the Gothic style, consists of a nave with aisles and 14 chapels, and is surmounted by a dome, borne by ten slender columns. The Interior, 272 ft. long and 174 ft. broad, is sumptuously and tastefully fitted up. The handsome coloured enrichments were probably designed by *Borgognone;* the mosaic pavement is modern.

The Chapels and altars are richly adorned with valuable columns and precious stones. 2nd Chapel on the right: good altar-piece in six sections by *Macrino d'Alba* (1496); 4th Chapel on the right, *Crucifixion by *Ambrogio Borgognone;* 5th Chapel on the right, *St. Sirus with four saints, by the same. The 2nd Chapel on the left (counting from the entrance) formerly contained a picture by *Perugino* in six sections, of which the central part, above, representing *God the Father, is alone original, the other parts being now in France and England. The other frescoes and paintings by *Borgognone*, *Procaccini*, *Guercino*, *Bianchi*, *Crespi*, father and son, and others are of no great value.

The transept and choir are separated from the rest of the church by a beautiful *Screen* of iron and bronze. Right Transept: magnificent *Monument of Giangaleazzo Visconti, designed in 1490 by *Galeazzo Pellegrini*, but executed chiefly by *Antonio da Amadeo* and *Giacomo della Porta*, and not completed till 1562. Left Transept: Monuments of Lodovico Moro and his wife *Beatrice d'Este (d. 1497), by *Crist. Solari*. — The *Choir contains a fine altar with carving of the 16th century. The *Choir-stalls are adorned with figures of apostles and saints, from drawings by *Borgognone*. The handsome bronze candelabra in front of them are by *Libero Fontana*. The old sacristy to the left of the choir contains a fine carved ivory altar-piece in upwards of 60 sections by *Leon. degli Ubriachi* of Florence (16th cent.). — The door to the right of the choir, handsomely framed in marble, leads to the Lavatorio, which contains a rich fountain and the Madonna and Child in fresco by *Bern. Luini*. To the right of the lavatory is a small burial-place.

The Sagrestia Nuova, or Oratorio, is entered from the S. end of the transept: *Altar-piece, an Assumption by *A. Solario*, but the upper part is said to be by *Giulio Campi* of Cremona. Over the door, Madonna enthroned, by *Bart. Montagna;* the side-pictures by *Borgognone*.

The front part of the *Cloisters (della Fontana) possesses slender marble columns and charming decorations in terracotta. Fine view hence of the side of the church and the right transept with its trilateral end. The Refectory is also situated here. — Around the large Cloisters, farther back, are situated the 24 small houses occupied by the few remaining monks, each consisting of three rooms with a small garden.

The battle of Pavia, at which Francis I. of France was taken prisoner by Lannoy, a general of Charles V., took place near the Certosa on 24th Feb. 1525.

22½ M. *Pavia*, junction of different lines (see pp. 179, 180)

**Pavia.** — CROCE BIANCA (Pl. a; B. 4), R. 4, D. 5, B. 2½, S. 4, L. 1, omnibus 1 fr.; LOMBARDIA (Pl. b; B, 3); TRE RE (Pl. c; B, 5). — *Café Demetrio*, Corso Vittorio Emmanuele.

*Cab* per drive 80 c., per hour 1½ fr. — *Omnibus* to the town 25 c.

The names of many of the streets have been altered recently; the old names are generally given in red lettering below the new.

*Pavia*, with 30,000 inhab., capital of the province of the same name, situated near the confluence of the Ticino and the Po, the *Ticinum* of the ancients, subsequently *Papĭa*, was also known as the *Città di Cento Torri* from its numerous towers, of which only a few still exist. In the middle ages it was the faithful ally of the German emperors, until it was subjugated by the Milanese, and it is still partly surrounded by the walls and fortifications of that period. A visit to the town requires about 3 hours.

Leaving the railway-station, we enter the CORSO CAVOUR (Pl. A, 4) through the Porta Borgorato or Marengo (in a wall to the right is the statue of a Roman magistrate), and following the Via Jacopo Brossolaro to the right reach the Piazza del Duomo.

The CATHEDRAL (Pl. 4; B, 4), rising on the site of an ancient basilica, begun in accordance with a design by *Bramante*, and continued by *Cristoforo Rocchi* in 1486, but never completed, is a vast circular structure with four arms.

In the INTERIOR, on the right, is the sumptuous **Arca di S. Agostino*, adorned with 290 figures (of saints, and allegorical), begun, it is supposed, in 1362 by *Bonino da Campiglione*, by whom the figures on the tombs of the Scaliger family at Verona (p. 201) were executed. To the right of the entrance is a wooden model of the church as originally projected.

The gateway to the left of the church is in the late-Romanesque style. Adjoining it rises a massive Campanile, begun in 1583.

We may now proceed to the CORSO VITTORIO EMMANUELE, a street intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, and leading to the covered Bridge (14th cent.; a pleasant promenade with picturesque view) over the *Ticino*, which is here navigated by barges and steamboats. A chapel stands on the bridge, halfway across.

S. MICHELE (Pl. 7; B, 5), to which the third side-street to the right leads (coming from the bridge), a Romanesque church erroneously ascribed to the Lombard kings, belongs to the latter part of the 11th century.

The façade is adorned with numerous very ancient reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery. The nave and aisles are supported by eight pillars, from which rise double round arches. The short choir, under which there is a crypt, terminates in an apse. Over the centre of the transept rises a dome. The pillars of the nave bear traces of ancient frescoes. The interior has lately been restored.

The traveller may now ascend the Corso Vitt. Emmanuele to the UNIVERSITY (Pl. 31; B, 4), founded in 1361 on the site of a school of law, which had existed here since the 10th century. The building is much handsomer than that of Padua; the quadrangles of the interior are surrounded by handsome arcades and embellished with numerous memorial-tablets, busts, and monuments of celebrated

A
B
C
D
1 Bagni pubblici A. 5.
2 Casa d'Industria C. 4.
3 Castello C. 3
Chiese:
4. Cattedrale B. 4.
5. San Teodoro A. 5.
6 S. Maria del Carmine B. 4.
7. San Michele B. 5
8. San Francesco C. 4.
9 Santa Maria in Betlemme A. 6.
10 San Gerraso A. 3.
11 Gesù B. 4.
12. San Marino B. 5.
13. San Primo C. 5.
14. San Giacomo e Filippo C. 5.
15. Canepa nova C. 4.
16. Collegio Borromeo C. 5. 6.
17 " " Caccia B. 3.
18. " " Chislieri C. 4.
19. Ginnasio C. 4.
20 Orto botanico D. 4.
21. Ospitale Civico B. 4.
22. " " Militare A. 4
23. Palazzo Civico o Broletto C. 4
24. " " Vescovile B. 4.
25. Pio luogo degli Esposti C. 4.
26. Pio Ritiro di S. Croce B. 3.
27. " " " S. Margherita C 5 6.
28 Seminario Vescovile C 5
29. Teatro B. 3.
30. Ufficio della Posta B. 4.
31. Università B. 4
32. Galleria (in costruzione) B. 4.
Alberghi:
a Croce bianca B. 4.
b Lombardia B. 3
c Tre Re B. 5
Baluardo di S. Stefano
Tramway per Milano
Porta di Milano
Canale Navigabile
Borgo Calcinaio
Ponte di Lodi
Milano
Baluardo del Brolio
Stazione della Ferrovia
Largo di S. Croce
Castello
Piazza
Bald. S. M.
Portico
Bal. di S. Epifanio
Orto Botanico
Ponte Coperto
Ponte Vecchio
Ponte Grande
Ponte Nuovo
Ponte della Ferrata
Ponte Ticino
Ponte Regale
Ponte Nuovo
P. Borgoratto
FIUME
TICINO
Borgo Ticino
PAVIA.
Baluardo della Darsena
Darsena
Acqua
Vigentina
Cattedrale
Teodoro
Carmine
Posta
Università
Ospitale
Gesù
Ginnasio
Collegio Borromeo
Seminario
Teatro
Galleria
Cittadella
Geograph. Anst v. Wagner u. Debes, Leipzig.
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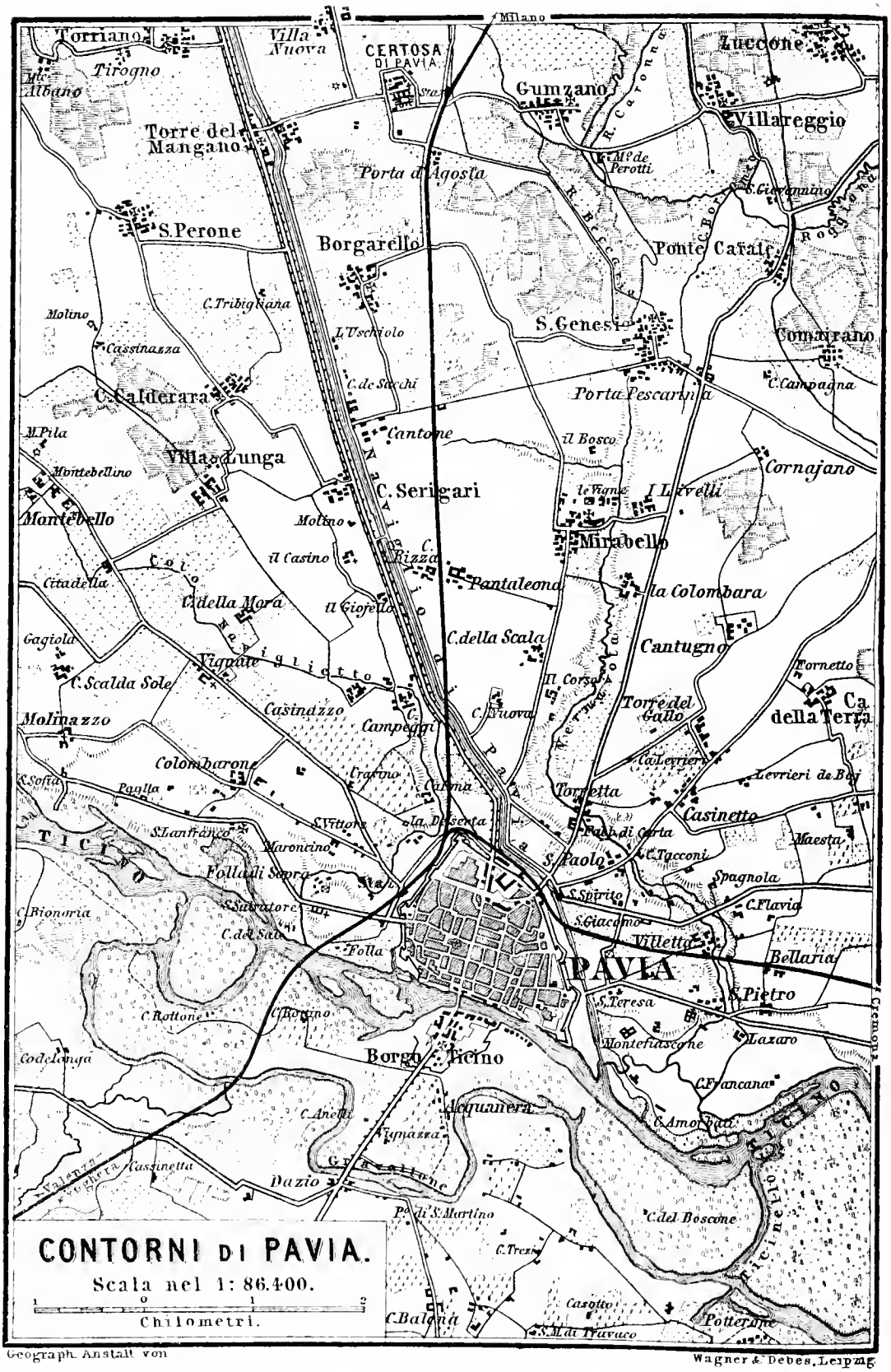


Geograph. Anstalt von Wagner & Debes, Leipzig

professors and students. In the first court are statues of the professors Bordoni, Porta, and Panizzi; in the second a statue of Volta and three memorial reliefs of professors attended by students. — Opposite the university, in the Piazza d'Italia, rises a statue of *Italy*.

The Corso next leads in a N. direction, past the *Theatre*, to the old *Castle* (Pl. C, 3), erected by the Visconti in 1360-69, now used as a barrack, and containing a handsome court of the 14th century. — Adjacent, at the corner of the Passeggio di S. Croce, is the church of *S. Pietro in Cielo d'Oro*, with a Romanesque façade.

At the back of the university lies the *Ospedale Civico*, and farther E., in the Via Defendente Sacchi (formerly Canepanova) the church of *S. Maria di Canepanova* (Pl. 15; C, 4), a small dome-covered structure designed by Bramante (1492). — More to the N., at the corner of the Corso Cairoli (formerly Contrada del Collegio Germanico), is the Romanesque church of *S. Francesco* (Pl. 8; C, 4), of the 14th cent., with aisles and choir in the pointed style. In the vicinity stands the *Collegio Ghislieri* (Pl. 18; C, 4), founded in 1569 by Pius V. (Ghislieri), a colossal bronze statue of whom has been erected in the piazza in front. On the E. side of the Piazza Ghislieri is the *Instituto di Belle Arti*, containing collections of natural history, antiquities, etc.

In the Via Roma, to the W. of the university, to the right, is the *Jesuits' Church* (Pl. 11; B, 4). — In the Contrada Malaspina is the *Casa Malaspina*, at the entrance to the court of which are busts of *Boëthius* and *Petrarch*. The interior contains a small collection of engravings and paintings.

*Boëthius*, when confined here by the Emperor Theodoric, composed his work on the 'Consolation of Philosophy', and *Petrarch* once spent an autumn here with his daughter and son-in-law. His grandson, who died at the Casa Malaspina, was interred in the neighbouring church of S. Zeno. A short poem of Petrarch in allusion to this event, in six Latin distiches, is one of the many inscriptions on the wall opposite the entrance.

The Via Roma terminates in the Piazza del Carmine, with the church of *S. Maria del Carmine* (Pl. 6; B, 4), a brick edifice of fine proportions, flanked with chapels, and dating from 1375.

In the S.E. part of the town is the *Collegio Borromeo* (Pl. 16; C, 5, 6), with its beautiful court, founded by St. Carlo Borromeo in 1563; the vestibule is decorated with frescoes by Fed. Zuccari.

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From Pavia to Alessandria viâ Valenza, 40½ M., by railway in 3 hrs. (fares 7 fr. 40, 5 fr. 20, 3 fr. 75 c.). The line crosses the Ticino and intersects the *Lomellina*, or broad plain of the Po, in a S.W. direction. Stations *Cava-Carbonara*, *Zinasco*, *Pieve-Albignola*, *Sannazzaro*, *Ferrera*, *Lomello*, *Mede*, *Castellaro*, *Torre-Beretti*, *Valenza*; see p. 80. Hence to *Alessandria* and *Genoa*, see p. 80, and pp. 82, 83.

From Pavia to Brescia viâ Cremona, 77½ M., railway in 5 hrs. (fares 14 fr. 5, 9 fr. 85, 7 fr. 5 c.). — None of the stations are worthy of note except Cremona itself.

The line intersects the fertile plain watered by the Po and the Olona. Stations *Motta San Damiano*, *Belgiojoso*, with a handsome château; near *Corteolona* the Olona is crossed. Then *Miradolo*, *Chignolo* on a small tributary of the Po, *Ospedaletto*, and *Casalpusterlengo*, where the line

unites with that from Piacenza to Milan (R. 42). — 29½ M. *Codogno* possesses large cheese-manufactories (to Piacenza, see p. 285). Near *Pizzighettone*, a fortified place, the *Adda*, which is here navigable, is crossed. This district is considered unhealthy. Stations *Acquanegra* and *Cava Tigozzi*.

47 M. *Cremona* (see below) is a terminus, from which the train backs out. To Treviglio (Milan and Bergamo) and Mantua, see below.

From Cremona to Brescia the line proceeds due N., following the direction of the high-road. Stations *Olmeneta*, *Robecco-Pontevico*, where the *Oglio*, a considerable affluent of the Po, is crossed. *Verolanuova*, *Manerbio;* then across the *Mella* to *Bagnolo* and *S. Zeno Folzano*.

77½ M. *Brescia*, see p. 189.

From Pavia to Piacenza viâ Codogno (p. 285), 37½ M., railway in 2 hrs., if no delay takes place in Codogno (fares 6 fr. 85, 4 fr. 80, 3 fr. 45 c.).

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From Pavia to Voghera, 19 M., railway in ½-¾ hr. (fares 3 fr. 10, 2 fr. 20, 1 fr. 60 c.; express 3 fr. 45, 2 fr. 45 c.). The train crosses the Ticino, the Po, and a small tributary of the latter. Stations *Cava Manara*, *Bressana*, *Calcababbio*. *Voghera*, and journey to Tortona, see p. 80; Novi, and journey to Genoa, see p. 82.

## 29. From Milan to Mantua viâ Cremona.

100 M. Railway in 5-6 hrs.; fares 18 fr. 20, 12 fr. 75, 9 fr. 20 c.

From Milan to (20 M.) *Treviglio*, see p. 182. Our train diverges here from the main line to the S.E. — 24½ M. *Caravaggio*, birthplace of the painter Michael Angelo Amerighi da Caravaggio (1569-1609), with the pilgrimage-church of the *Madonna di Caravaggio*. — 30 M. *Casaletto-Vaprio*.

34½ M. **Crema** *(Alb. Pozzo)*, an industrial town (7800 inhab.), and episcopal residence, with an ancient castle. The *Cathedral* possesses a fine Romanesque façade, and contains a St. Sebastian by Vinc. Civerchio (at the second altar on the left). The church of *S. Maria delle Grazie* is adorned with interesting frescoes. — About ¾ M. from the town stands the circular church of *S. Maria della Croce*, with effective subsidiary buildings in brick, built about 1490 by *Giov. Batt. Battagli* of Lodi, a contemporary of Bramante. The interior, octagonal in form, is adorned with paintings by *Campi*. — Crema is connected by tramways with Brescia and with Lodi.

40 M. *Castelleone;* 45 M. *Soresina;* 50½ M. *Casalbuttano;* 54½ M. *Olmeneta;* 61 M. *Cremona*, the station of which is outside the Porta Milanese.

**Cremona.** — Sole d'Oro (Pl. a; F, 3), Italia (Pl. b; E, 3), both mediocre; Cappello (Pl. c; E, 4). — *Cab* per drive ½ fr., for ½ hr. 1 fr., for each additional ½ hr. ½ fr.

*Cremona*, the capital of a province and an episcopal see, with 32,000 inhab., lies in a fertile plain on the left bank of the Po.

The original town was wrested by the Romans from the Gallic Cenomani and colonised by them at various periods, the first of which was at the beginning of the second Punic war (B.C. 218). It suffered seriously during the civil wars, and was several times reduced to ruins, but was restored by the Emp. Vespasian. The Goths and Lombards, especially King Agilulf, as well as the subsequent conflicts between Guelphs and Ghibellines, occasioned great damage to the town. Cremona espoused

the cause of Frederick Barbarossa against Milan and Crema, and subsequently came into the possession of the Visconti and of Francesco Sforza, after which it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 the Austrians defeated the French here.

The manufacturers of the far-famed VIOLINS and VIOLAS of Cremona were *Andr.* and *Ant. Amati* (1590-1620), the two *Guarneri* (1552-80 and 1717-40), and *Stradivari* (1670-1728).

Cremona was the birthplace of *Sofonisbe Angussola* (1535-1626), who, like her five sisters, practised the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even in her old age attracted the admiration of Van Dyck. In the 16th cent. Cremona possessed a school of art, of its own, which appears to have been influenced by Romanino especially, and also by Giulio Romano.

In the PIAZZA GRANDE (Pl. F, 4) rises the *Torrazzo*, a tower 397 ft. in height, said to be the loftiest in Italy, erected in 1261-84, connected with the cathedral by a series of logge. The summit commands an extensive prospect. — Opposite the tower is the Gothic **Palazzo Pubblico* (Pl. 12) of 1245 (restored), containing a few pictures by masters of the Cremona school, and a richly decorated chimney-piece in marble by *G. C. Pedone* (1502). Adjacent is the **Palazzo de' Giureconsulti*, of 1292, now a school.

The **Cathedral* (Pl. 3; F, 4), of 1107, in the German-Lombard style, has a rich façade embellished with columns.

The INTERIOR with its aisles and transept, also flanked with aisles, is covered with frescoes executed by various representatives of the school of Cremona, such as *Boccaccino* (1500), father and son, and the later masters *Campi*, *Altobello*, *Bembo*, and *Gatti*. On the left wall: above the first four arches of the nave, *Boccaccino the Elder*, Life of the Virgin, depicted in eight scenes; 5th arch, *Bonifazio Bembo*, The Magi, and Presentation in the Temple; beyond the organ, *Altobello di Melone*, Flight into Egypt, and Massacre of the Innocents; above the last arch, *Boccaccino*, Christ teaching in the Temple. The colossal figures in the apse are also by *Boccaccino*. Right wall, above the arches: *Altobello*, Last Supper, Christ washing the feet of the Disciples, Christ on the Mount of Olives, Christ taken by the soldiers, Christ before Caiaphas; above the 4th arch, *Cristoforo Moretto Cremonese*, Christ led out to be crucified, Scourging of Christ; 5th arch, *Romanino*, Crown of Thorns, Ecce Homo; above the last three arches, towards the façade, **Pordenone's* three celebrated Passion Scenes, Christ before Pilate, Christ and Veronica, Christ nailed to the Cross. On the front wall are a colossal Crucifixion and Entombment by *Pordenone*. — The two pulpits are embellished with important Lombardic reliefs, taken from an old altar, and ascribed to *Amadeo*.

In the vicinity are the octagonal *Battistero* (Pl. 1; F, 4) of 1167, and the *Campo Santo* (Pl. 2), with curious and very ancient mosaics; among these are Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc. (entrance to the right of the cathedral, No. 7).

From the Palazzo Pubblico to the W. the Contrada Ariberti leads to the *Palazzo Reale* (formerly *Ala di Ponzone*), which contains natural history and other collections, a cabinet of coins, and a few pictures (open daily 9-3, except Sundays). Farther up the Corso Vittorio Emmanuele, in the second cross-street to the left, is the richly-painted church of *S. Pietro al Pò* (Pl. 10; D, E, 5), designed by Ripari in 1549-70, and containing pictures by *Ant. Campi*, *Bern.*

*Gatti*, and others. — We then return by the Contrada Bassa to *S. Agostino e Giacomo in Braida* (Pl. 6; D, 3) of the 14th cent., with paintings by *Perugino* (6th chapel on the right, *Madonna and two saints, 1494), *Bonifazio Bembo*, and *Galeazzo Campi.*

We next walk through the Contrada S. Margherita (passing on the right the small church of that name, built and embellished with paintings by *Giulio Campi*) to the Piazza Garibaldi (Pl. C, D, 2) with the church of *S. Agata* (Pl. 5; choir adorned with earlier and better frescoes by *Giulio Campi*), whence the Corso di Porta Milano leads N.W. to the gate of that name and to the station.

Among the numerous handsome palaces of Cremona may be mentioned the *Pal. S. Secondo*, the *Palazzo Crotti* (formerly *Raimondi*), containing sculptures by Pedone, the *Pal. Stanga a S. Vicenzo*, and the *Palazzo Dati* (now part of the large hospital), with its fine court and staircase, all in the Corso di Porta Milano.

About 1½ M. to the E. of the town, not far from the Mantua road, is the church of **S. Sigismondo**, containing frescoes and pictures by *Campi*, *Boccaccino*, and other Cremona masters; *Altar-piece by *Giulio Campi*, representing the Madonna with saints, and below, Francesco Sforza and his wife, the founders of the church. — Near the village of *Le Torri* lies the beautiful *Villa Sacerdoti.*

From Cremona to Brescia or Pavia, see pp. 179, 180.

From Cremona to Piacenza (diligence daily in 5 hrs.). The road intersects the plain on the right bank of the *Po*, after having crossed the river with its numerous islands, and leads by *Monticelli*, *S. Nazzaro*, and *Caorso*, where the river formed by the *Chiavenna* and *Riglio* is crossed. Near *Roncaglia* we cross the *Nure* and soon reach *Piacenza* (p. 285) to the W.

66 M. *Villetta-Malagnino;* 70 M. *Gazzo* and *Pieve S. Giacomo;* 75 M. *Torre de' Picenardi;* 79 M. *Piadena;* 81 M. *Bozzolo*, with 4400 inhab. and an old castle belonging to the Gonzaga family. Before reaching (88 M.) *Marcaria*, a town with 8800 inhab., the train crosses the *Oglio*. — 93½ M. *Castellucchio.*

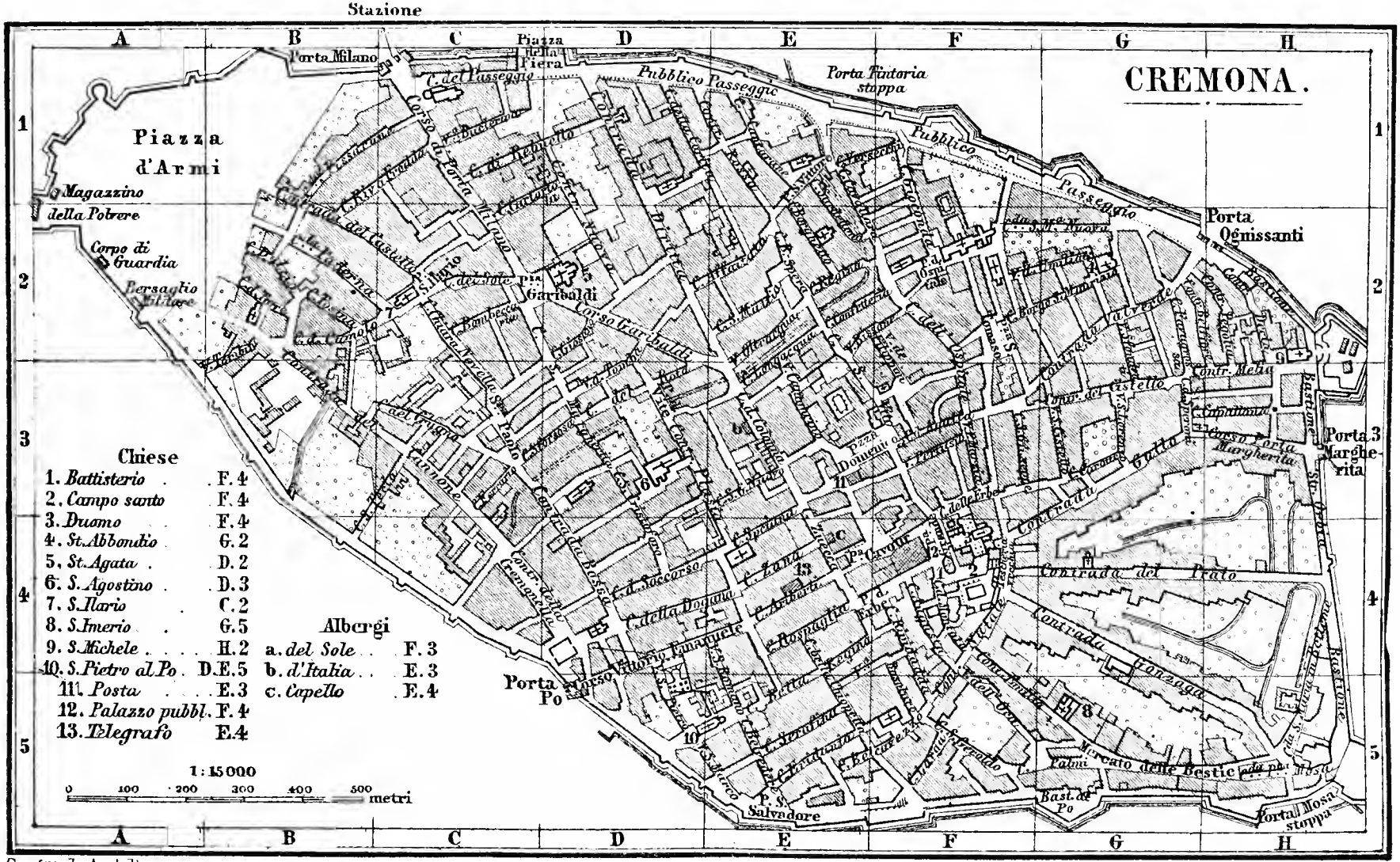
About 2½ M. to the E. of Castellucchio, and 5 M. from Mantua, is situated the church of *S. Maria delle Grazie*, founded in 1399, a famous resort of pilgrims, and containing a number of curious votive offerings in the form of life-size figures in wax, bearing the names of 'Charles V', 'Ferdinand I', 'Pope Pius II', the 'Connétable de Bourbon', and others. Also a few monuments.

The train now crosses the *Mincio*. — 100 M. *Mantua*, see p. 210.

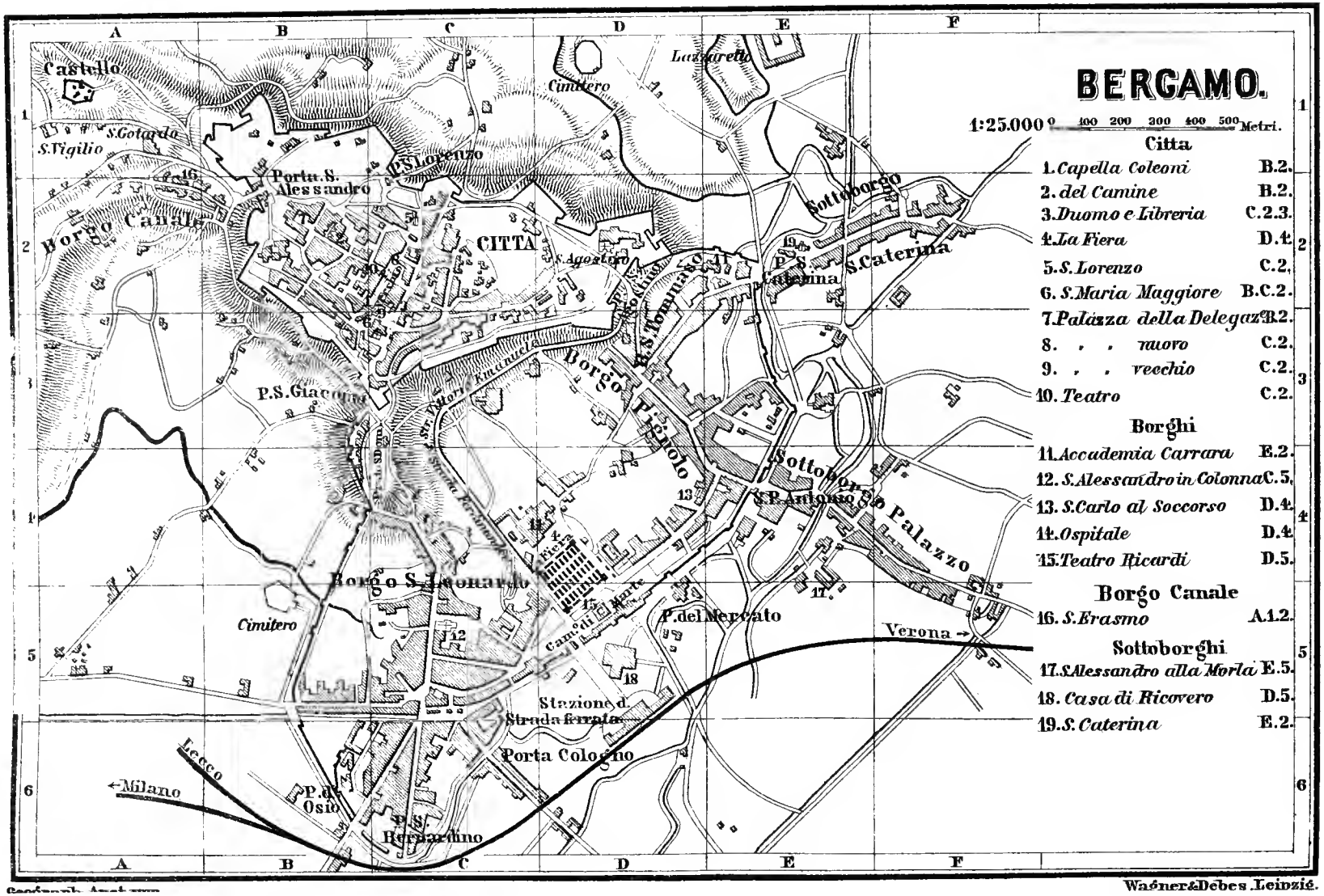
## 30. From Milan to Bergamo.

32 M. Railway in 1¾ hr. (fares 5 fr. 90, 4 fr. 15, 2 fr. 95 c.). Finest views to the left.

*Milan*, see p. 127. — 7 M. *Limito;* 12 M. *Melzo.* At (16 M.) *Cassano*, a large village, with a number of palatial houses, the train crosses the blue *Adda*. 20 M. *Treviglio*, with the church of *S. Martino*, containing an altar by Buttinone and Zenale. Branch-line hence to Cremona, see R. 29; direct line to Verona, see p. 180; also tramway to Lodi. — 26 M. *Verdello;* 32½ M. *Bergamo.*




Geograph Anstalt von Wagner & Debes, Leipzig

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**Bergămo.** — **Hotels.** *Albergo d'Italia, R. from 2, B. 1½ fr.; Cappello d'Oro, unpretending. — *Trattoria Giardinetto*, by the Porta S. Agostino, with garden and view. *Caffè Centrale.* — *Cabs*: 2½ fr. per hour.

*Bergamo* (1246 ft.), the ancient *Bergomum*, which belonged to the republic of Venice from 1428 to 1797, is now a provincial capital with 22,700 inhab. (commune 39,700), and one of the busiest of the smaller trading and manufacturing towns in Italy. The once far-famed fair (Fiera di S. Alessandro, lasting from the middle of August to the middle of September) has now lost its importance. The town consists of two distinct parts, the old and the new. The New Town (*Borgo S. Leonardo* and *Borgo S. Tomaso*), with its woollen, silk, and other manufactories, the Corso, the interesting piazza where the fair is held, the new Prefettura, and a recently-completed Protestant church, lies in the plain.

From the railway-station a wide street leads to the Piazza Cavour, whence a narrow street runs to the left to the church of *S. Alessandro in Colonna* (Pl. 12; C, 4), containing a fine Assumption by Romanino. The Contrada Torquato Tasso leads to the right from the Piazza Cavour to *S. Bartolommeo* (with a *Madonna by Lotto in the choir, 1516) and to **S. Spirito**, a beautiful Renaissance building without aisles. Over the 2nd altar to the left is a Madonna by *Borgognone* (1508), and by the 3rd altar to the right is a *Madonna by *Lotto* (1521). — Farther on, in the Contrada di Pignolo, are the churches of *S. Bernardino* (*Lotto, Madonna and Saints, 1521) and *S. Alessandro della Croce* (Lotto, Christ enthroned).

The Old Town (Città), beautifully situated on the hills and containing many interesting houses of the early and late Renaissance, is connected with the lower town by the Strada Vittorio Emmanuele. The *Promenade* affords a fine view of the Brianza (p. 149), and of the beautiful amphitheatre formed by the surrounding mountains, particularly those to the N.E. The *Castle* (Pl. A, 1), on the hill to the N.W., commands a still finer prospect.

In the Piazza Garibaldi, or market-place (1¼ M. from the railway-station), is situated the *Palazzo Nuovo* (Pl. 8; C, 2), the seat of the municipal authorities, erected in the Renaissance style by Scamozzi, but unfinished. Opposite to it is the library in the Gothic *Palazzo Vecchio*, or *Broletto*, the ground-floor of which consists of an open hall supported by pillars and columns. Near it are the *Monument of Torquato Tasso* (whose father *Bernardo* was born at Bergamo in 1493), and a handsome fountain.

At the back of the Broletto is the Romanesque church of **S. Maria Maggiore** (Pl. 6; B, C, 2, 3), erected in 1173, with ancient portals supported by lions on the N. and S. sides. Adjoining the N. portal is the rich Renaissance façade of the chapel of the Colleoni.

The Interior (entrance on the S. side) contains some ancient pictures, fine *Carved work on the choir-stalls by the Bergamasque *Giov. Franc. Capo Ferrato*, and admirable inlaid wood (intarsia) by *Fra Damiano*. This church also contains the monument of the celebrated composer *Donizetti* of Bergamo (d. 1848), by *Vinc Vela*, and, opposite, that of his teacher

*Giov. Simone Mayr* (d. 1845). — The façade of the adjoining ***Cappella Colleoni** (shown by the sagrestano of the church), in the early-Renaissance style, is lavishly adorned with coloured marbles and sculpturing. In the interior, which has been much altered, is the monument of the founder Bartolommeo Colleoni (d. 1475; p. 273), by *G. Ant. Amadeo*, which is deservedly considered one of the best Renaissance sculptures in Lombardy. The reliefs represent the Bearing of the Cross, Crucifixion, and Descent from the Cross; below runs a frieze of Cupids, above which are the Annunciation, the *Nativity, and the Magi; and on the summit is the gilded equestrian statue of Colleoni; adjacent, the much smaller, but beautifully executed monument of his daughter Medea. Above the altar, to the right, are some fine sculptures; to the left, a Holy Family by *Angelica Kaufmann*.

The adjoining **Cathedral** (Pl. C, 2, 3) was built from the designs of *C. Fontana* in 1689 on the site of an earlier edifice. At the first altar to the left is a Madonna and saints by *G. B. Moroni*, a pupil of Moretto; the choir contains a Madonna by *Savoldo*. The adjacent *Baptistery*, by *Giovanni da Campione* (1340), recently restored, is best viewed from the passage leading to the sacristy, in which are three pictures by *Lorenzo Lotto*.

On the slope of the hill, in the street leading to the lower town, is situated the **Accademia Carrara** (Pl. 11; E, 2), a school of art containing a picture-gallery (*Galleria Carrara* and *Galleria Lochis*; open to the public daily from 30th Aug. to 18th Sept.; during the rest of the year on the 1st Sun. and 3rd Thurs. of each month; shown at other times on application to the custodian).

Galleria Carrara. I. R.: Indifferent pictures. — II. R.: 66. *Lor. Lotto*, Marriage of St. Catharine (1523); 70. *Santacroce*, Annunciation (1504); 74. *Padovanino*, Bacchanal (after Titian); 75-79, *80, 81, *82, *83. *Moroni*, Portraits; 98. *Gaud. Ferrari*, Madonna and Child. — III. R.: *153. *Mantegna*, Madonna; 154. *Vinc. Foppa*, Crucifixion (1456); 165. *Marco Basaiti*, Head of Christ (1517). — V. R.: *Bronzino*, Last Supper.

Galleria Lochis. I. R.; 6. *Andrea Salaino*, Madonna; 13. *Gaud. Ferrari* (1582), Holy Family with two angels; *30. *Velazquez*, Portrait. — II. R.: 41, 42. *Paris Bordone*, Landscapes; 49, 50, 51, 84. *Gaud. Ferrari*, Amoretti; 74. *Tiepolo*, Group of dignitaries, with two angels; 89-93. *Franc. Guardi*, Architectural pieces; 94. *Canaletto*, Canal Grande in Venice. — III. R.: *Bart. Montagna*, Madonna and saints; 129. *Carlo Crivelli*, Madonna; *130. *Bernh. Luini*, Madonna; 131. *Bern. Zenale*, Madonna; 137. *Boltraffio*, Madonna; 139. *Antonella da Messina*, St. Sebastian; 140. *Giov. Bellini*, Madonna; 165. *Cariani*, Portrait; 169. *Mantegna* (?), Resurrection; 170. *Caroto*, Adoration of the Magi; 172. *Cariani*, Crucifixion; 174, 175. *Moroni*, Portraits; *177. *Titian*, Crucifixion (1518); 179. *Giorgione*, Orpheus; 180. *Vitt. Belliniano*, Crucifixion; *183. *Palma Vecchio*, Madonna with SS. John and Catharine. *207. *Raphael* (?), St. Sebastian (with clothes, contrary to the tradition); this interesting work is regarded as an early work of Raphael, but is more probably by *Eusebio di S. Giorgio*, a pupil of Perugino. 218. *Dosso Dossi*, Madonna with saints; 219. *Borgognone*, St. Ambrose and the Emp. Theodosius; 242. *Ant. da Messina*, St. Sebastian; *224. *A. Dürer*, Descent from the Cross, in grisaille, with lights in white (1527); 225. *Vinc. Foppa*, St. Jerome; 228. *Garofalo*, Madonna and saints; 229. *Borgognone*, Madonna; 233. *Cosimo Tura*, Madonna; 235. *Vitt. Carpaccio*, Nativity of the Virgin; 236. *Cesare da Sesto*, The Saviour; 238. *Girol. Genga*, St. Augustine baptising.

About 4 M. to the N.E. of Bergamo lies *Alzano*, where the church of S. Martino contains one of Lotto's masterpieces (Death of St. Peter Martyr).

FROM LECCO TO BRESCIA VIÂ BERGAMO.

51 M. RAILWAY in 3-3½ hrs.; fares 9 fr. 30, 6 fr. 50, 4 fr. 65 c.

*Lecco*, see p. 159. — 4 M. *Calolzio*, see p. 149; 9 M. *Cisano;* 14 M. *Mapello;* 16 M. *Ponte S. Pietro*, with a tasteful church and an old castle. The train now crosses the *Brembo*, which issues from the Valle Brembana. — 20½ M. *Bergamo* (p. 183). — Near (25 M.) *Seriate*, the *Serio* is crossed. 28 M. *Gorlago;* 31½ M. *Grumello*, beyond which the *Oglio*, descending from the Lago d'Iseo, is crossed. — 34 M. *Palazzolo*, where a branch-line diverges to *Paratico* (p. 195). Picturesque glimpse of the village in the valley to the left with its slender towers. — 39 M. *Coccaglio*, with the monastery of *Mont' Orfano* on a height; 40 M. *Rovato;* 44 M. *Ospitaletto*. — 51 M. *Brescia*, see p. 189.

## 31. From Milan to Verona.

94 M. RAILWAY in 4½-5½ hrs.; fares 17 fr. 10, 12 fr. 5, 8 fr. 60 c.

From *Milan* to (20 M.) *Treviglio*, junction for the lines to Cremona (p. 180) and Bergamo (p. 183), see p. 182. — 23 M. *Vidalengo*. Beyond (25½ M.) *Morengo*, the train crosses the *Serio*, a tributary of the Adda. 28 M. *Romano;* 32 M. *Calcio*. The *Oglio*, which issues from the Lago d'Iseo, is now crossed. 36½ M. *Chiari*, an old and industrious town of 9500 inhab., with a library. 40 M. *Rovato*, junction of the Bergamo and Brescia line described above. 44 M. *Ospitaletto*. — 51 M. *Brescia*, see p. 189.

The slopes near Brescia are sprinkled with villas. — 56½ M. *Rezzato*, beyond which the *Chiese* is crossed; 62 M. *Ponte S. Marco*. Beyond (66 M.) *Lonato* a short tunnel and a long cutting.

A long viaduct now carries the line to (68 M.) *Desenzano* (p. 186). The train affords an admirable survey of the Lago di Garda and the peninsula of Sermione (p. 186).

In this district, extending from the banks of the lake to a point considerably beyond *Guidizzolo* (on the road from Brescia to Mantua), the fiercely-contested BATTLE OF SOLFERINO was fought on 24th June, 1859, between the united French and Italian armies and the Austrians. The defeat of the latter led shortly afterwards to the Peace of Villafranca (p. 209). The village of *Solferino* (Inn, good red wine; guides) lies on the heights to the S., about 5 M. from the railway; carriage from stat. Desenzano, there and back, 15 fr.

77½ M. **Peschiera** (station ¾ M. from the town, comp. p. 186), with 2600 inhab., lies at the S.E. end of the Lago di Garda, at the efflux of the Mincio, which the train crosses. On 30th May, 1848, the place was taken by the Piedmontese after a gallant defence by the Austrian General *Rath* (d. 1852).

80½ M. *Castelnuovo;* 85 M. *Somma-Campagna;* then *S. Lucia* (to the right a campanile covered with zinc), a village which was gallantly defended by the 10th Austrian rifle battalion in 1848. 92 M. *Verona Porta Nuova*. 94 M. *Verona*, see p. 199.

## 32. The Lago di Garda.

**Steamboat.** W. BANK, between Desenzano and Riva: dep. from Desenzano daily at 4 p.m., arr. at Riva at 8 p.m.; dep. from Riva at 6. 15 a.m. (Tues. 5. 15 a.m.), arr. at Desenzano at 10. 30 a.m. (Tues. 9. 30 a.m.; fares 4 fr. 35, 2 fr. 40 c.). Stations *Salò*, *Maderno*, *Gargnano*, *Tignale*, *Tremosine*, *Limone*, *Riva*. — E. BANK, between Riva and Peschiera, every day except Tuesday: dep. from Riva at 5 a.m., arr. at Peschiera at 9 a.m.; dep. from Peschiera at 3.40 p.m., arr. at Riva at 7.40 p.m. (fares 4 fr. 50, 2 fr. 50 c.). Stations *Torbole*, *Malcesine*, *Assenza*, *Castelletto*, *Torri*, *Garda*, *Bardolino*, *Lazise*, *Peschiera*. (On Tuesday the steamboat of the E. bank, starting from Riva at 5 a.m., plies from Lazise to Desenzano instead of to Peschiera, and returns by the same route, leaving Desenzano at 3 p.m.). — Restaurant (indifferent) on board the steamers; payment to be made in Italian money.

The *Lago di Garda* (226 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 37 M. in length, and 1½-10 M. broad; area 189 sq. M., depth in many places upwards of 1000 ft. The whole lake belongs to Italy, except the N. extremity with Riva, which is Austrian.

The lake is rarely perfectly calm, and in stormy weather is almost as rough as the sea, a circumstance recorded by Virgil (Georg. ii. 160). The blue water, like that of all the Alpine lakes, is remarkably clear. The *carpione*, or salmon-trout, which attains a weight of 25 lbs., the *trutta*, or trout, 1-1½ lb., the *lagone*, and the *sardene* are excellent fish.

The banks, although inferior in attraction to those of the Lake of Como, present a great variety of beautiful landscapes, enhanced by the imposing expanse of the water. The shores of the S. half are flat and well cultivated, but they become bolder between *Capo S. Vigilio* and a point to the N. of *Salò*, where the lake contracts. The vegetation is luxuriant, especially on the more sheltered W. bank. Even the sensitive lemon arrives at maturity here, but the trees require to be carefully covered in winter. This is accomplished with the aid of numerous white pillars of brick, 8-20 ft. in height, erected at regular intervals, and united by transverse beams at the top. The fruit is more bitter and aromatic than that of Sicily, suffers less from carriage, and keeps longer. Price in plentiful seasons 3-4 fr. per hundred, but frequently as high as 10 fr.

**Desenzano** (*Mayer's Hôtel*, prettily situated and well spoken of; *Posta Vecchia*; **Due Colombe*, moderate), a small town with 4300 inhab., at the S.W. angle of the lake, is a railway-station (p. 185). Omn. from the steamboat to the train 50 c., luggage 25 c.

To the E., not quite half-way to Peschiera (p. 185), is the narrow promontory of *Sermione*, projecting 3 M. into the lake, which here attains its greatest breadth.

A pleasant excursion may be made thither by boat or by carriage (6 M. from Desenzano), but the road is not recommended to walkers. The fishing-village (poor locanda) adjoins the handsome ruin of a castle of the Scaligers (p. 200). We then cross the olive-clad height, past the little church of S. Pietro, to (1 M.) the extremity of the peninsula, where we obtain a charming view. On the hill are remains of baths, and on the promontory are relics of a building extending out into the lake, which are said to have belonged to the country house of Catullus, who wrote his poems here ('Sirmio peninsularum insularumque ocellus').

The STEAMBOAT steers near the W. bank, but does not touch at the small villages of *Moniga* and *Manerba*. Opposite the promontory of *S. Vigilio* (p. 189) it next passes the small *Isola di S. Biagio* and the beautiful crescent-shaped *Isola di Garda*, or *dei Frati*,

the property of the Marchese Scotti of Bergamo. The latter was fortified by the Italians in 1859, but the works have since been removed. The steamer now steers to the W. and enters the bay of **Salò** *(Gambĕro; Sirena)*, a delightfully-situated town with 3400 inhab., surrounded with terraces of fragrant lemon-groves. The *Monte S. Bartolommeo*, at the foot of which the town lies, affords a charming view, especially by evening-light. (Diligence to Brescia, see below.) *Gardone* is the next village; then *Maderno*, on a promontory extending far into the lake, with an old basilica with Roman inscriptions on the walls. Beyond rises the *Monte Pizzocolo*. Farther on are *Toscolano*, *Cecina*, and *Bogliaco*, with a large country-residence of Count Bettuno. Most of the lemon-gardens belong to members of the Italian noblesse. Then **Gargnano** (**Cervo*, unpretending), an important-looking place (4100 inhab.) in the midst of lemon and olive plantations, and one of the most attractive points on the lake (diligence twice daily to Brescia by Salò, Gavardo, and Rezzata).

The mountains now become loftier. The small villages of *Muslone*, *Piovere*, *Tignale*, and *Oldese* are almost adjacent. Then *Tremosĭne*, on the hill, scarcely visible from the lake, to which a steep path ascends on the precipitous and rocky bank. In a bay farther on are seen the white houses of *Limone*, another lemon and olive producing village. The Austrian frontier is passed a little beyond *La Nova*, and a view is soon obtained of the *Fall of the Ponale* and the new road (see below).

**Riva.** — **Hotels.** *Hôtel-Pension au Lac, with large gardens and baths, R. from 80, B. 40, L. & A. 50, D. 1 fl. 30, 'pens.' from 2 fl. 20 kr., recommended for a prolonged stay; *Sole d'Oro, with a garden on the lake, similar charges; Hôtel-Pension Kern, well spoken of; Baviera, on the lake; Giardino, outside the Porta S. Michele; Gallo, moderate.

**Cafés.** *Café Andreis*, and *Café Tschurtschenthaler*, both under the arcades on the quay. — Beer at *Musch's*, in the *Giardino S. Marco* outside the Porta S. Marco, and in a garden outside the Porta S. Michele.

**Baths** in the lake to the W., beyond the barrack.

**Omnibus** to Mori, see below; to Arco once daily, fare 20 kr.

*Riva*, a busy harbour with 5000 inhab., is charmingly situated at the N. end of the lake, at the base of the precipitous *Rocchetta*. The *Church of the Minorites*, outside the Porta S. Michele, erected in the 16th cent. and adorned with gilding and stucco mouldings, contains several altar-pieces by Guido Reni, Palma Vecchio (?), and others. The *Parish Church* in the town possesses several modern pictures and frescoes. The watch-tower of *La Rocca* on the lake, fortified anew since 1850, at present a barrack, and the old *Castello*, high on the mountain to the W., erected by the Scaligers, greatly enhance the picturesqueness of the place. The situation of Riva is sheltered and healthy, the heat of summer being tempered by the lake. Private apartments may be procured on moderate terms. — Luggage is examined at Riva on the arrival and departure of the steamboats by Austrian and Italian officials respectively.

From Riva to Mori (p. 47; 10½ M.), a station on the Trent and Verona line, omnibus thrice daily in 2½ hrs. (fare 90 kr., coupé 1 fl.), two-horse carriage 7½ fl., one-horse 4 fl. The road, which is recommended to pedestrians in cool weather, leads through *Torbole* (*Bertolini), a harbour on the N.E. bank of the lake, and then ascends to the left to *Nago*, whence, before entering the fort, a magnificent *Retrospect of the lake is obtained. The road next traverses a wild and stony mountain ridge, skirts the picturesque little *Lake of Loppio* (666 ft.), and reaches the village of *Loppio*. The village of *Mori* is 2 M. from the station.

Excursions. To the ***Fall of the Ponale** (1 hr.), best accomplished by boat (there and back 2 fl. and fee). The waterfall itself, which is formed by the Ponale shortly before it flows from the Val di Ledro into the lake, is insignificant, but its surroundings are picturesque. We disembark at the point where the disused bridle-path from the Ledro valley reaches the lake, ascend a little, passing some ruined houses, and beyond the old bridge, just below the fall, reach the best point of view. — The walk to the fall by the new *Road is also interesting. It leads at a considerable height along the rocky precipices of the W. bank, through a succession of tunnels and cuttings, to the Val di Ledro. At the point where it turns to the right into the valley, a path descending to the left, then ascending, and again descending, leads to the waterfall, and commands the most beautiful views (shade in the afternoon).

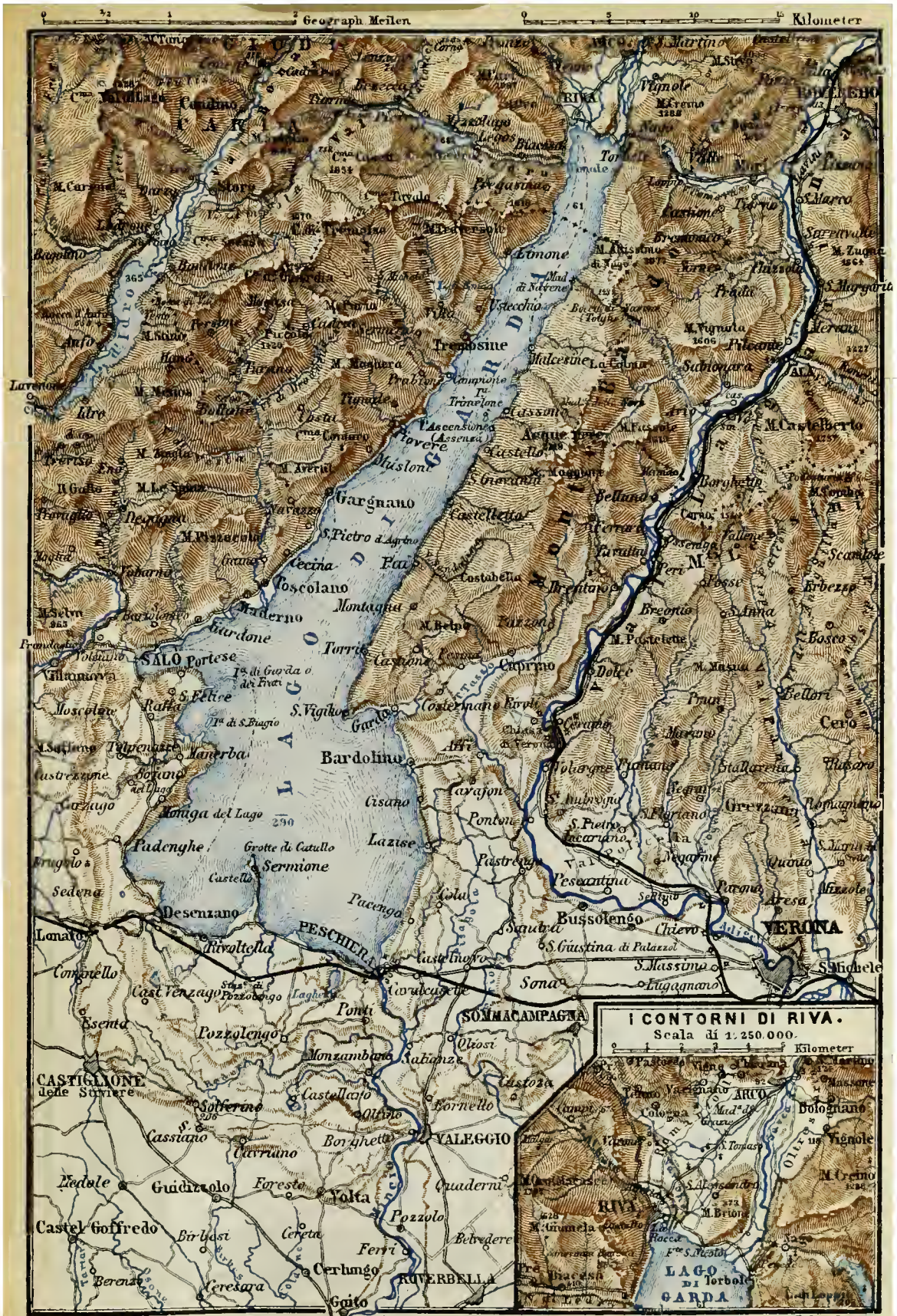
The **Monte Brione** (1184 ft.), a hill 1 hr. to the E. of Riva, affords a fine survey of the valley and almost the entire lake. The easiest ascent is from the N. side. The small village of *La Grotta*, at the foot of the Monte Brione, 1½ M. from Riva, is a favourite afternoon-resort.

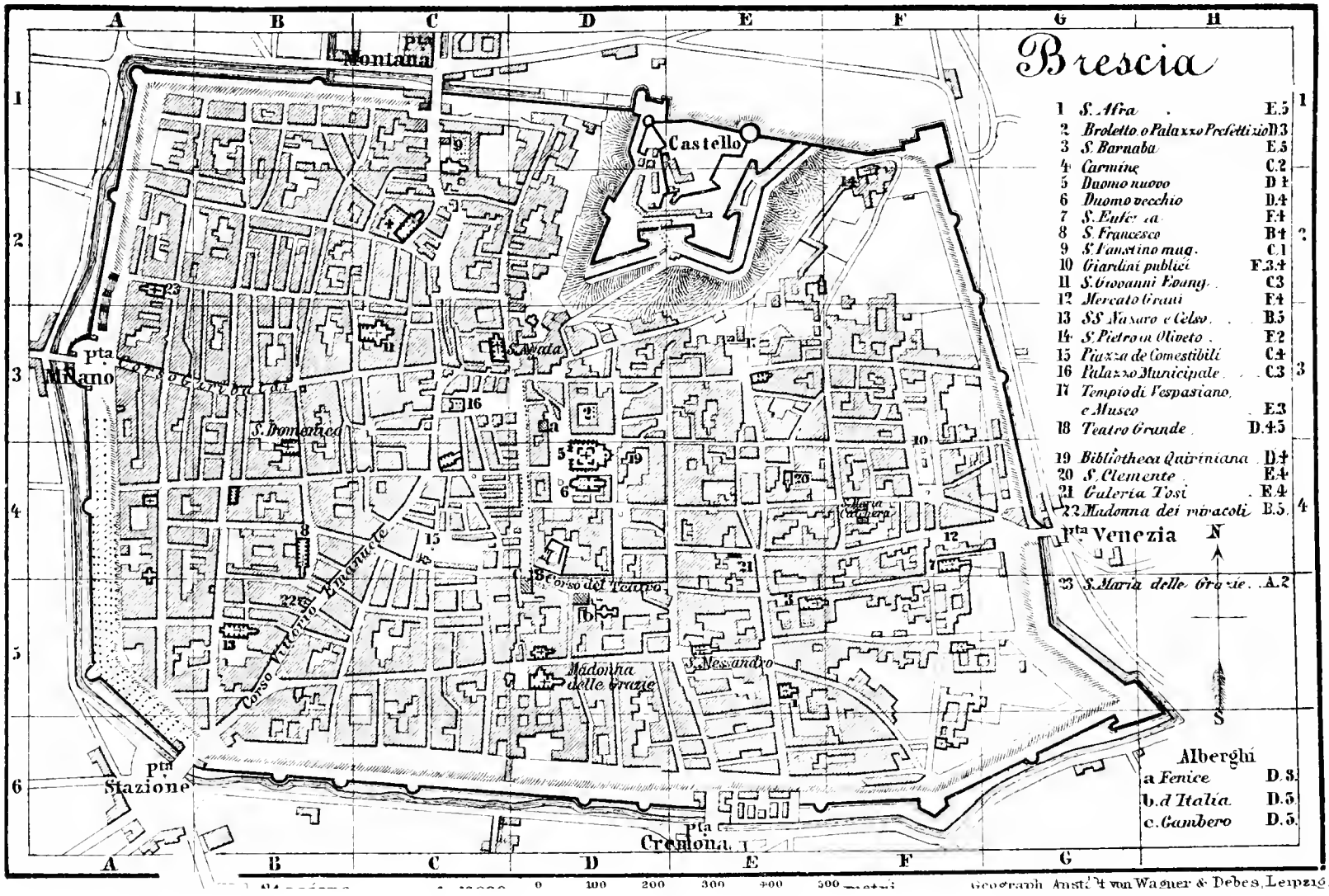
A pleasant excursion may be made towards the N.W. to (1½ M.) *Varrone*, where there is a wild and picturesque *Gorge with a fine waterfall, lately made easily accessible (attendant 20 kr. for each person; ring at the mill). The excursion may be continued by *Cologna* to (2¼ M.) *Tenno*, from the old castle of which a charming view is enjoyed. The road then traverses richly cultivated uplands, at a considerable height, and leads by *Varignano* to (4½ M.) *Arco* (p. 46).

The **Monte Baldo**, a range 45 M. in length, which separates the Lake of Garda from the valley of the Adige, is best ascended from *Nago* (see above). The *Altissimo di Nago* (6970 ft.), the summit towards the N. and the most beautiful point, is reached hence in 5-6 hrs. (guide). Extensive panorama, comprising a great part of Upper Italy, the lake, the valley of the Adige, and the snow-mountains of the Adamello, Presanella, and the Ortler. — The ascent of the *Monte Maggiore*, or *Telegrafo* (7280 ft.), the central point, from *Torri* or *Garda* (p. 189), viâ *Caprino*, in 7 hrs., is fatiguing.

The **Valle di Ledro** affords another interesting excursion (carriage to Pieve and back 5 fl.; diligence daily at 3 p. m.). Beginning of the route the same as to the Fall of the Ponale (see above). The road then turns to the W. into a green valley, and leads by *Biacesa*, *Molina*, the pretty *Lago di Ledro* (2135 ft.), and *Mezzolago* on its N. bank, to (6¾ M. from Riva) *Pieve di Ledro* (Albergo alla Torre). — At *Bezzecca*, ¾ M. beyond Pieve, opens the *Val Concei*, with the villages of (¼ hr.) *Enguiso* and (¼ hr.) *Lenzumo* (thence back to Riva direct, by the *Mte. Tratta* and *Campi*, in 3½ hrs.). From Bezzecca the road leads by *Tiarno*, and through the *Val Ampola*, to (9 M.) *Storo* (Cavallo Bianco) in the *Val Bona*, or *Chiese*, in which, 3 M. higher, lies *Condino* (Torre), the capital of S. Giudicaria.

Beyond Storo, and about 1½ M. below the bridge over the Chiese, the road crosses the *Caffaro* near *Lodrone* (Austrian and Italian frontier), and reaches (1½ M.) the **Lago d'Idro**, 6 M. long, ¼ M. broad, the W. bank of which it skirts. Opposite (3¾ M.) *Anfo*, with the mountain-castle *Rocca d'Anfo*, lies the small village of *Idro*. At (3 M.) *Lavenone*, at the S. end of the lake, begins the picturesque *Val Sabbia*, of which the capital is (3 M.) *Vestone* (Tre Spade). At (3 M.) *Barghe* the road divides; that to the E. leads by *Sabbio*, *Vobarno*, and *Volciano* to (12 M.) *Salò* on the Lago di Garda (p. 187); that to the W. to *Preseglie* and through the *Val Garza* to (15 M.) *Brescia* (p. 189).


Geograph. Meilen
Kilometer
LAGO DI GARDA
I CONTORNI DI RIVA.
Scala di 1: 250.000.
Kilometer
Scala di 1: 500.000
Geograph. Anstalt von
Wagner & Debes, Leipzig.
English Miles
Österreich. Meilen
RIVA
SALO
DESENZANO
PESCHIERA
VERONA
VALEGGIO
SOMMACAMPAGNA
CASTIGLIONE
delle Stiviere
CASTELNUOVO
GARDA
LAGO di Torbole
ARCO
Gargnano
Bardolino
Gardone
Maderno
Toscolano
Limone
Tremosine
Malcesine
Torbole
Riva
Arco
Dolce
Peri
Brenzone
Torri
Cisano
Lazise
Sirmione
Pacengo
Pastrengo
Bussolengo
Sona
Lugagnano
Pozzolengo
Monzambano
Castellaro
Volta
Guidizzolo
Medole
Cavriana
Solferino
Cassiano
Ponti
Oliosi
Salionze
Castoza
Quaderni
Pozzolo
Belvedere
Ferri
Cerlungo
Goito
Cerese
Roverbella
Borghetto
Foresto
Ceresara
Barlassi
Castel Goffredo
Castellaro
Ponte
Cavalcaselle
Custoza
Sommacampagna
Lonato
Desenzano
Peschiera
Verona
Bussolengo
Pastrengo
Lazise
Bardolino
Garda
Torri
Cassone
Costermano
Affi
Caprino
Garda
Torbole
Riva
Arco
Dolomiti
Alpi
Gruppo di Brenta
Gruppo di Adamello
Gruppo di Presanella
Gruppo di Ortler
Gruppo di Cima d'Asta
Gruppo di Lagorai
Gruppo di Pasubio
Gruppo di Carega
Gruppo di Baldo
Gruppo di Tremalzo
Gruppo di Cadria
Gruppo di Caplone
Gruppo di Monte Cimone
Gruppo di Monte Grappa
Gruppo di Monte Tomba
Gruppo di Monte Pasubio
Gruppo di Monte Carega
Gruppo di Monte Baldo
Gruppo di Monte Tremalzo
Gruppo di Monte Cadria
Gruppo di Monte Caplone
Gruppo di Monte Cimone
Gruppo di Monte Grappa
Gruppo di Monte Tomba


Brescia
1 S. Afra E.5
2 Broletto o Palazzo Prefettizio D.3
3 S. Barnaba E.5
4 Carmine C.2
5 Duomo nuovo D.4
6 Duomo vecchio D.4
7 S. Eufemia F.4
8 S. Francesco B.4
9 S. Faustino mag. C.1
10 Giardini publici F.3.4
11 S. Giovanni Evang. C.3
12 Mercato Grani F.4
13 SS. Nazaro e Celso B.5
14 S. Pietro in Oliveto F.2
15 Piazza de Comestibili C.4
16 Palazzo Municipale C.3
17 Tempio di Vespasiano, e Museo E.3
18 Teatro Grande D.4.5
19 Bibliotheca Quiriniana D.4
20 S. Clemente E.4
21 Galeria Tosi E.4
22 Madonna dei miracoli B.5.
23 S. Maria delle Grazie A.2
Alberghi
a Fenice D.3.
b d Italia D.5
c Cambero D.5.
Pta Montana
Castello
Pta Milano
S. Afra
S. Domenico
Corso del Teatro
Corso Vittorio Emanuele
Madonna delle Grazie
S. Alessandro
Pta Venezia
Pta Stazione
Pta Cremona
N
S
0 100 200 300 400 500 metri
Geograph. Anstalt von Wagner & Debes, Leipzig

About 10 min. after the steamboat (p. 186) has quitted Riva, the fall of the Ponale, mentioned p. 188, comes into view. *Torbole* (p. 188) lies to the left. The steamer now steers S. to **Malcesine** (2100 inhab.), a good harbour on the E. bank, with an old castle of Charlemagne, which was afterwards a robbers' stronghold. Goethe, while sketching this ruin, narrowly escaped being arrested as a spy by the Venetian government. The castle has since been restored. Beyond it is the rock of *Isoletto*, then *Cassone*, and a little farther the small island of *Trimelone*. The next places of importance are *Castello*, *S. Giovanni*, *Castelletto*, all belonging to the parish of *Brenzone*, *Montagna* (somewhat inland), and *Torri*. The banks gradually become flatter. The promontory of *San Vigilio*, sheltered from the N. wind by the *Monte Baldo* (p. 188), extends far into the lake, and is the most beautiful point of view on the E. bank. The surrounding hills are planted with vines, olives, and fig-trees. The village of **Garda** (1500 inhab.), beautifully situated in a bay at the influx of the *Tesino*, which descends from the Monte Baldo, gives its name to the lake. To the S. in the distance is the peninsula of *Sermione* (p. 186). The next places are *Bardolino* (2500 inhab.) with a harbour, *Cisano*, and *Lazise* (3100 inhab.), another harbour.

*Peschiera* (see p. 185), at the efflux of the *Mincio* from the lake, is a station on the Milan and Verona railway. The station is on the E. side of the town, not far from the landing-place.

## 33. Brescia.

**Hotels.** Albergo d'Italia (Pl. b; D, 5); *Fenice (Pl. a; D, 3), Piazza del Duomo; Torre di Londra; Gambero (Pl. c; D, 5), Piazza del Teatro, plain, R. 2, D. 4, B. 1, A. 1, omn. ½ fr.; Cappello.

**Cafés.** Several adjacent to the theatre and in the Piazza del Duomo. — **Beer** at *Wührer's*, near the Porta Venezia (Pl. G, 4). — *Guzago* is a fair white wine produced in this district.

**Photographs:** *Rosetti*, Corso Magenta 638; *Capitanio*, Via S. Francesco 1886.

**Cabs** *(Cittadine)*: 85 c. per drive, 1½ fr. per hour.

**Railway** from Brescia by Cremona to Pavia, see pp. 179, 180; to Bergamo and Lecco, see p. 185; to Verona and to Milan, see p. 185.

**Tramway** viâ *Crema* (p. 180) and *Lodi* (p. 282) to *Milan* (p. 127).

*Brescia* (515 ft.), a manufacturing town with 33,400 inhab. (commune 60,700), the capital of a province, and the residence of a bishop, is beautifully situated at the foot of the Alps, and its numerous fountains of limpid water lend it an additional charm. Iron wares, and particularly weapons (hence 'Brescia armata') form the staple commodities, and a considerable number of the firearms used by the Italian army are made here. The woollen, linen, and silk manufactories are also worthy of mention.

Brescia, the ancient *Brixia*, which was conquered by the Gauls and afterwards became a Roman colony. vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under *Gaston de Foix* (p. 333), after

an obstinate defence. Five years later it was restored to the dominions of Venice, to which it belonged till 1797, but it has never recovered its ancient importance. On 1st April, 1849, the town was bombarded and taken by the Austrians under *Haynau*, and some of the buildings still bear traces of damage done on that occasion.

Brescia occupies a place of no little importance in the history of art from having given birth to Alessandro Buonvicino, surnamed Il Moretto (1498-1555), who appears to have studied exclusively at his native place, and whose teacher is said to have been *Floriano Ferramola* of Brescia. It has been asserted that he was influenced by Titian and the Roman school, but for this there is no reason. Like the Veronese masters, he is distinguished from the Venetian school, with which he has generally been classed, by the comparative soberness of his colouring ('subdued silvery tone'), notwithstanding which he vies with the Venetians in richness and brilliancy, while he sometimes reveals the possession in full degree of the ideality of the golden period of art. Buonvicino began his career as a painter in his 18th year. He rarely extended the sphere of his labours beyond his native place, and Brescia is therefore abundantly stored with his works. The churches here (such as S. Clemente, p. 193) display his fertility, both as a painter 'al fresco' and in oils, forming quite a museum of his pictures. S. Giovanni Evangelista (p. 192), S. Nazaro e Celso (p. 194), and the Galleria Tosio (p. 193) all contain admirable specimens of his powers. Another eminent master of the school of Brescia, and a contemporary of Buonvicino, was *Girol. Romanino* (1485-1566). — Brescia also contains several interesting antiquities (p. 192).

From the station the town is entered at its S.W. corner by the *Porta della Stazione* (Pl. A, 6), whence the *Corso Vittorio Emmanuele* leads N.E. to the Piazza Vecchia and the Piazza del Duomo.

The ***Duomo Nuovo** (Pl. 5; D, 4), or episcopal cathedral, begun in 1604 by *Lattanzio Gambara* (but the dome not finally completed till 1825), is one of the best churches of its period.

Interior. By the first pillar on the right is the large *Monument of Bishop Nava (d. 1831), with groups in marble and a relief by *Monti* of Ravenna; by the first pillar on the left the monument of Bishop Ferrari. The second altar on the right is adorned with modern statues in marble of Faith by *Selaroni*, and Hope, by *Emanueli*, and a modern painting, Christ healing the sick, by *Gregoletti*. Then (3rd altar on the right) a sarcophagus with small *High-reliefs, date about 1500, containing '*Corpora D. D. Apollonii et Philastri*', transferred hither in 1674 from the crypt of the old cathedral. — High altar-piece an Assumption by *Zoboli*, designed by *Conca*. In the dome the four Evangelists, high reliefs in marble.

Passing through a door between the 2nd and 3rd altar, we descend by 25 steps to the *Duomo Vecchio* (Pl. 6; D, 4), generally called **La Rotonda**, situated on the low ground to the S. of the Duomo Nuovo (if shut, apply to the sacristan of the new cathedral, who lives at the back of the choir of the latter).

This massive structure is circular, as its name imports, with a passage round it, surmounted by a dome, and resting on eight short pillars in the interior. The substructure is very ancient (9th cent.), while the dome and cupola (Romanesque) date from the 12th century. The transept and choir with lateral chapels at the back were added at a very early period. On both sides of the pulpit are statues by *Alessandro Vittoria*. At the second altar on the right is the monument of Bishop Lambertino (d. 1349) with reliefs. Altar-piece, an *Assumption by *Moretto* (1526). — Below the dome is the crypt, or *Basilica di S. Filastro*, supported by 42 columns.

Opposite the E. side of the Duomo Nuovo is the entrance to the ***Biblioteca Quiriniana** (*Biblioteca Comunale*, Pl. 19; D, 4; fee

1/2 fr.), comprising 40,000 vols., bequeathed to the town in 1750 by *Cardinal Quirini*. Several curiosities are preserved in a separate cabinet. (Admission daily, except Wed. and Sun., 11-3, in winter 10-3; vacation from 24th Dec. to 1st Jan. and from 1st Oct. to 2nd Nov.; closed on high festivals, and during the carnival.)

A Book of the Gospels of the 9th cent. with gold letters on purple vellum; a Koran in 12 vols., adorned with miniatures and gilding; a *Cross 4 ft. in height (*Croce Magna*), of gold, decorated with gems of different periods (Pegasus, Nymphs, Muses), and portraits of the Empress Galla Placidia and her children Honoria and Valentinian III., resembling modern miniatures, the whole a most valuable specimen of the workmanship of the 8th century. The **Lipsanoteca*, carved in ivory, a cross composed of the sides of an ancient reliquary, with scriptural scenes, of the 4th or 5th century. Consular diptychs of Boëthius and Lampadius (5th cent.); the *Dittico Quiriniano*, carved in ivory, presented by Pope Paul II.; a filigree cross said to have belonged to the Empress Helena. An old Book of the Gospels, and a Harmony of the Gospels by Eusebius (10th cent.), with miniatures; a MS. of *Dante* on parchment, with miniatures; a *Petrarch* of 1470 with various illustrations (*'Petrarca figurato'*) and written annotations; a *Dante* with notes, printed at Brescia in 1487.

The **Broletto** (Pl. 2; D, 3), adjoining the cathedral on the N., is a massive and spacious building of the 12th cent., but was afterwards entirely altered. It was anciently the seat of the municipal authorities, and now contains the courts of justice. Part of it is used as a prison. The campanile on the S. side, called *La Torre del Popolo*, belongs to the original edifice. — A well-preserved fragment of Gothic architecture in the street ascending hence, with circular windows and brick mouldings, is also interesting.

To the W., not far from the Broletto, extends the interesting Piazza Vecchia, in which rises the ***Palazzo Comunale** (Pl. 16; C, 3), usually called **La Loggia,** the town-hall of Brescia, erected by *Formentone* of Brescia in 1508 on the ruins of a temple of Vulcan, with a 'putto' frieze by *Jacopo Sansovino* and window-mouldings by *Palladio*, of the latter half of the 16th century. The interior was half destroyed by a fire in 1575. The exterior of this imposing structure is almost overladen with enrichments. On the ground floor is a deep hall resting on columns; in front are pillars with columns in the wall. In the angles of the arches is a series of busts of Roman emperors as medallions. The upper floor recedes considerably. The handsome adjacent building on the right, the *Archivio e Camera Notarile*, is probably also by Formentone. (The traveller should walk round the whole building.)

On the opposite side of the Piazza, above the arcade, rises the **Torre dell' Orologio,** or clock-tower, with a large dial marking the hours according to the Italian computation (twice 1 to 12). The bell is struck by two iron figures as at Venice (p. 241). — To the left rises a *Monument*, erected by Victor Emmanuel in 1864 to the natives of Brescia who fell during the gallant defence of their town against the Austrians in the insurrection of 1849. — The third side of the piazza is occupied by the *Monte di Pietà* (formerly the *Prigioni*), a plain Renaissance building with a handsome loggia.

We now follow the Corso Garibaldi, whence the first cross-street on the right leads to the *Torre della Pulata*, a mediæval tower with a modern spire. To the N. stands the church of ***S. Giovanni Evangelista** (Pl. 11), with several admirable pictures.

We begin on the right. 3rd Altar: **Moretto*, Massacre of the Innocents, a youthful work, conceived in the spirit of Raphael. High-Altar: ***Moretto*, John the Baptist, Zacharias, St. Augustine, and St. Agnes; in the centre the Madonna; above, God the Father and a prophet, unfortunately damaged by retouching. — At the next Altar: *School of Bellini*, Pietà; the frescoes on the right are by *Moretto* (youthful works of 1521, showing the influence of Romanino): Collecting the manna, Elijah, the Last Supper, Two Evangelists, and prophets above; those on the left are by *Romanino:* Raising of Lazarus, Mary Magdalene before Christ, the Sacrament, two Evangelists, and prophets above. At the next altar: *Romanino*, Nuptials of Mary, freely treated. In the Battistero: **Francesco Francia*, The Trinity adored by saints.

A little farther to the N. lies the church of **S. Maria del Carmine** (Pl. 4; C, 2), with a Renaissance portal and tasteful brick ornamentation on the façade. The lunette is filled with a fresco by *Ferramola*, and the third chapel on the right contains a ceiling-painting by *Foppa*, representing the four Fathers of the Church. The buildings to the left of the church enclose two fine courts.

Proceeding to the E. from the Piazza Vecchia, and straight past the N. side of the Broletto, we come to a small piazza, to the left in which is the entrance to the ***Museo Patrio** (Pl. 17; E, 3; shown daily, 10-3, in summer 10-4, on payment of a fee of 50 c.; open to the public free on the first Sunday in each month and on each Sun. and Thurs. in August; visitors knock at the door), established in a Corinthian temple of Hercules (?), which was excavated in 1822. The temple, which, according to inscriptions, was erected by Vespasian in A.D. 72 *(Tempio di Vespasiano)*, stands on a lofty substructure with a projecting colonnade of ten columns and four pillars to which the steps ascend. The substructions, portions of the steps, and the bases and parts of the shafts of the columns, in white marble, are still well preserved. The Cella consists of three sections, each of which was dedicated to a different god (perhaps Jupiter, Juno, and Minerva).

The pavement of the Principal Hall has been restored with the aid of the original remains. An ancient mosaic has also been placed here. By the walls are altars and Roman inscriptions from the province. The Room on the right contains mediæval and other curiosities, ornaments, the monument of Count Pitigliano, weapons, medals (those of the Napoleonic period very numerous). In the Central Room and the Room on the left are ancient sculptures, including some interesting marble busts and a relief of a naval battle; the most valuable of all, however, is a fine statue of **Victory, excavated in 1826, a bronze figure about 6 ft. in height, with a silver-plated wreath of laurel round her head, a (restored) shield, on which she is about to write, in her left hand, and a (restored) helmet under her left foot. This is one of the most admirable specimens of the ancient plastic art now in existence. Also a number of coins and medals, ornaments, busts in gilded bronze, fragments of a colossal figure from a temple, portions of sarcophagi, decorated breastplate of a horse, etc.

The street opposite the museum descends to a small piazza, from which a street to the left leads to S. Clemente. Remains of an

ancient edifice are built into the wall of the house No. 285 in the small piazza.

**S. Clemente** (Pl. 20; E, 4) is a small church containing the tomb of *Moretto* (p. 190; immediately to the left) and five of his works.

On the right, 2nd altar, *SS. Cecilia, Barbara, Agnes, Agatha, and Lucia: a charming composition, in which the repellant attributes of martyrdom are handled with such marvellous naivetè as almost to assume an attractive air *(C. & C.)*. On the left, 1st altar, *St. Ursula; 2nd altar, Madonna with SS. Catharine of Alexandria, Catharine of Siena, Paul, and Jerome; 3rd altar, Abraham and Melchisedech, both retouched. *High altar-piece, Madonna with St. Clement and other saints, peculiarly arranged.

A little to the S.E. of this point is the church of **S. Maria Calchera** (Pl. F, 4), which contains a Magdalene by *Moretto* (1st chapel to the left) and a St. Apollonius by *Romanino* (3rd chapel to the right).

The ***Galleria Tosio** (or *Pinacoteca Municipale*, Pl. 21; E, 4), situated a little to the S. of S. Clemente, in the Contrada Tosio, Quartiere VIII., No. 596 (admission same as to the Museo Patrio, see above), bequeathed with the palace to the town by Count Tosio, contains a number of ancient and modern pictures, drawings, engravings, modern sculptures, etc. The most valuable of its contents are a number of paintings by *Moretto* (p. 190).

In a room on the GROUND-FLOOR, the Laocoon, a group in marble by *Ferrari;* bust of Galileo by *Monti;* copies of Canova's colossal busts of himself and Napoleon, by *Gandolfi; *Moretto (Buonvicino)*, Virgin enthroned and Saints, from the church of St. Eufemia.

FIRST FLOOR. In the ante-chamber a bust of Count Tosio by *Monti*, drawings, and frescoes by *Romanino*. Handsome inlaid reading-desk by *Fra Raffaello da Brescia* (16th cent.).

I. ROOM (immediately to the left of the entrance): 2. *Fra Bartolommeo* (more probably *Sogliani*), Holy Family; 3. *Moretto*, Annunciation; 5. *Civerchio*, St. Nicholas; 6. *Moretto*, Portrait; 12. *Fr. Francia*, Portrait; 13. *Caravaggio*, Flute-player; 16. Portrait in the style of Giorgione; miniatures and drawings.

II. ROOM: 1. *Mombello*, Presentation in the Temple; 2. *Giov. Batt. Moroni* (a pupil of Moretto), Portrait (1560); 8. *Romanino*, Descent from the Cross; *12. *Lor. Lotto*, Nativity, 'a scene, the pleasing nature of which is dignified by the nobleness of the angelic forms'; 14. *Moroni*, Portrait; 15. *Fr. Francia*, Madonna; 16. *Moretto*, Herodias. — *18. *Moretto*, The Disciples at Emmaus: — 'The picture is of a deep warm tone and rich substantial handling with types in which form is less striking for selection than earnestness. A very decided realistic feeling prevails in the outspoken nature of the movements and expressions, which have the strong and straightforward bluntness of middle or poor class life. . . . Moretto strives to give the Saviour, whose face is really not above the common, a calm and settled air. . . . He comes exceptionally near Titian here by vigorous realism and a happy introduction of varied incident and motive thought'. — *C. & C.*

III. ROOM: 2. *Ferramola*, Bearing of the Cross; 5. *Moretto*, Passion scene; 10. *Gambara*, Apollo; 20. *Moretto*, Descent of the Holy Ghost; *24. *Raphael*, Christ with the crown of thorns and stigmata, teaching (1505); 22. *Cesare da Sesto* (?), Youthful Christ. — The cabinets contain interesting engravings, old woodcuts, and drawings (*A. Dürer*). — In the PASSAGE a bust of Eleonora d'Este, by *Canova*; drawings; in the adjacent cabinet, a boy treading out grapes, by *Bartolini*. — Corridor with engravings. — IV. ROOM: Modern pictures. — V. ROOM: *Baruzzi*, Silvia, statue in marble, from Tasso. — VI. ROOM: 11, 19. *Mass. d'Azeglio*, Landscapes. — VIII. ROOM: *1. Night, *2. Day, by *Thorvaldsen*. — IX. ROOM. Sculptures: *Gandolfi*

(after *Thorvaldsen*), Genius of music; *8. *Thorvaldsen*, Ganymede. — The other rooms contain modern pictures.

**S. Afra** (Pl. 1; E, 5), situated in the street leading from the Museo Patrio, was erected in 1580 on the site of a temple of Saturn, but has been entirely modernised.

High altar-piece, by *Tintoretto*, Ascension, in which the blue of the sky is the predominant colour. Over the N. door, **Titian* (or *Giul. Campi?*), Christ and the adulteress (generally covered). Over the N. altars: 2. *P. Veronese*, Martyrdom of St. Afra (in the foreground, among the beheaded martyrs, is the head of the painter); 1. *Palma Giovane*, Brescian martyrs.

**S. Nazaro e Celso** (Pl. 13), in a street leading off the Corso Vitt. Emmanuele, built in 1780, contains several good pictures.

*High altar-piece by *Titian*, in five sections, the Resurrection being the principal subject, on the right St. Sebastian, on the left St. Nazarus and St. Celsus with the portrait of Averoldo, the donor of the picture; above these the Annunciation (1522). This work was delivered in 1522, and long remained an object of study to the artists of the Brescian school (*C. & C.*). Over the 2nd altar on the left, *Coronation of the Virgin, with SS. Michael, Joseph, Nicholas, and Francis below, by *Moretto* (1541): — 'In elegance of proportion, in sympathising grace of attitude and pleasant characteristic faces, this altar-piece is the very best of its kind, cold perhaps in silver-grey surface but full of bright harmony and colour' (*C. & C.*). Over the 3rd altar on the right, Ascension of Christ (1541), over the 4th altar on the left, Nativity, with S. Nazāro and S. Celso, also by *Moretto*, sadly damaged.

**Madonna dei Miracoli** (Pl. 22; B, 5), near S. Nazāro, a small church with four domes and richly decorated façade in the early Renaissance style, was erected at the end of the 15th cent.; 1st altar on the right, a *Madonna and Child, with St. Nicholas, by *Moretto* (1539), exhibiting the technical powers of the master at their highest. — A little to the N. is the church of **S. Francesco** (Pl. 8; B, 4), which contains (on the high-altar) a *Madonna, with six Franciscan monks, by *Romanino*, in a frame by *Franc. Sanson* (1502), and a picture of *SS. Margaret, Francis, and Jerome by *Moretto* (3rd chapel to the right). The choir-stalls are also by Sanson (1483).

**S. Maria delle Grazie** (Pl. 23; A, 2), near the Porta S. Giovanni, contains two good works by *Moretto:* over the 4th altar on the right St. Antony of Padua and St. Antonius the Hermit, and over the high-altar a Nativity of Christ.

About $^1/_2$ M. from the Porta Milano (Pl. A, 3) lies the pretty *Campo Santo*, to which an avenue of cypresses leads from the high-road.

## 34. From Brescia to Tirano in the Val Tellina.

### Lago d'Isēo. Monte Aprica.

Distance about 81 M. RAILWAY to *Paratico*, on the Lago d'Iseo, 24 M., in $1^1/_2$ hr. (fares 4 fr. 35, 3 fr. 5, 2 fr. 20 c.). STEAMER on Lago d'Iseo to *Lovere* twice daily in $2^3/_4$ hrs. (fares 2 fr. or 1 fr. 40 c.). POST-OMNIBUS from Lovere to *Edolo* daily in 7 hrs. (one-horse carr. 15 fr.). CARRIAGE with one horse from Edolo to Tirano in 6 hrs. (fare 25-30 fr.).

This route is recommended to travellers who are already acquainted

with the Lake of Como, and who desire to reach the upper Val Tellina and the Stelvio or Bernina (R. 5). The scenery from Iseo onwards is beautiful the whole way.

From Brescia to (6 M.) *Palazzolo*, see p. 185. Our line here diverges to the N.W. Stat. *Capriolo*, then (24 M.) *Paratico*, situated on the left bank of the *Oglio*, which here issues from the Lago d'Iseo. On the opposite bank of the river lies **Sarnico** *(*Leone d'Oro)*, a pretty, quaint-looking town with walls and towers, connected with Paratico by a bridge. Near the town is the *Villa Montecchio*, commanding a superb view. Sarnico is the terminus of the steamboats plying on the Lago d'Iseo.

The ***Lago d'Isēo** (*Lacus Sebinus*, 620 ft. above the sea-level), about 15 M. in length from N. to S., about 1000 ft. deep in the centre, and averaging 1½ M. in breadth, somewhat resembles an *S* in form. The *Oglio* enters the lake between Pisogne and Lovere and emerges from it near Sarnico. The scenery vies in beauty with that of the Lago di Garda, the soil is admirably cultivated, and the vegetation of a luxuriant, southern character. The *Mezz-Isola*, an island 1½ M. in length, consisting of a lofty ridge descending precipitously on the E. side, rises picturesquely and boldly in the middle of the lake. Along the E. bank of the lake, from Iseo to Pisogne (see below), runs the high-road from Brescia to Milan, which is little inferior in boldness to that on the banks of the Lake of Como. It is carried through a number of galleries and supported by solid masonry, and commands magnificent views of the lake and of its banks.

From Sarnico the Steamer at first steers to the W. to **Isēo** *(Leone)*, a busy little town, with walls and an old castle. Its industries are oil-pressing, dyeing, and silk-spinning. We then turn to the N. and call at *Sulzano* and at the fishing-village of *Peschiēra*, on the *Mezz' Isola*. To the S. of Peschiera lies the islet of *S. Paolo*. The next station (E.) is *Sale-Marasino*, consisting of a long row of houses. The steamer now passes a small island with the ruins of the monastery of *S. Loretto* on the right, and reaches *Marone*, at the W. base of *Monte Guglielmo* (6414 ft.). We then cross to *Riva di Sotto* on the W. bank (not touched at by all steamers), return to *Pisogne* on the E. bank, pass the mouth of the Oglio (see above), and reach —

**Lovere** *(*S. Antonio*, or *Posta; Leone d'Oro; Roma)*, a busy little place, beautifully situated at the N.W. end of the lake. The church of the *Madonna dell' Assunta* contains several pictures by Moroni, and a monument by Canova. The long and handsome *Palazzo Tadini* contains a collection of antiquities, pictures, and natural history specimens. — A good road leads from Lovere through the *Val Cavallina* to (6 hrs.) *Bergămo* (p. 183).

The Road from Lovere to Edolo leads through the *Val Camonica, one of the finest valleys of the S. Alps, yielding rich crops of maize, grapes, mulberries, etc., and enclosed by lofty,

wooded mountains. It also produces a considerable quantity of silk and iron. The dark rocks (verrucano) here contrast peculiarly with the light triassic formations. The valley is watered by the *Oglio* (see above), which the road crosses several times. Near *Cividate*, on the height, is a very picturesque deserted monastery. Near Breno a broad hill, planted with vines and mulberries, and surmounted by a ruined castle, rises from the valley.

14 M. (from Lovere) **Breno** *(Pellegrino; Italia)*, the capital of the lower Val Camonica. To the E. rises the *Monte Frerone* (8675 ft.).

The road now crosses a mountain-torrent descending from *Monte Pizzo*, the indented crest of which peeps from an opening on the right. A massive mountain of basalt here extends towards the road, and columnar basalt is visible at places near the summit. Beyond *Capo di Ponte* (1374 ft.) the character of the scenery gradually changes. The valley contracts, maize and mulberries become rarer, while numerous chestnut-trees flourish on the slopes and in the valley itself. The road ascends slightly.

54½ M. **Edolo** (2287 ft.; **Leone; Due Mori; Gallo*), a mountain-village possessing iron-works, lies on the *Oglio*, here descending from the rocks, and is overhung on the E. by the *Monte Aviolo*.

The Tonale Route, diverging here to the N. E. to the **Monte Tonale** (6345 ft.), leads on the E. side of the Monte Tonale, which forms the boundary between Lombardy and the Tyrol, through the *Val di Sole (Sulzberg)* and *Val di Non (Nonsberg)*, which descend to *S. Michele* (or *Wälsch-Michael)*, a station on the railway from Botzen to Verona (p. 44), in the valley of the Adige.

The new road to Tirano, which crosses numerous bridges and rests almost entirely on masonry, gradually ascends from Edolo on the N. slope of the *Val di Cortĕno*, affording pleasant retrospects of the Val Camonica, and the snow-peaks of the Adamello in the background. 4½ M. *Cortĕnedolo*, then (2½ M.) *Galleno*, whence a path to the N. leads over the *Monte Padrio* in 3 hrs. to Tirano. The road now crosses the Corteno, and re-crosses it again at the small village of *S. Pietro*, not far from the summit of the (6 M.) **Passo d'Aprica** (4049 ft.). About ¾ M. beyond the pass, near the poor village of *Aprica*, stands the new **Albergo dell' Aprica*.

A view of the Val Tellina, with *Sondrio* in the background, is now soon disclosed. The broad, gravelly bed of the *Adda* and the devastations frequently caused by the stream are well surveyed hence. Several of the snowy peaks of the Bernina come in view to the N.; lower down, above Tresenda, rises the square watch-tower of *Teglio*. On the road is the *Belvedere* (Inn), 1½ M. from Aprica. Fine *View of the valley of the Adda.

The admirably constructed road now descends through plantations of chestnuts, in a long curve, to *La Motta;* it finally reaches the bottom of the valley by means of two tunnels, and crosses the river near *Tresenda* (p. 158). From Tresenda to (6 M.) *Tirano*, see p. 158. Comp. *Baedeker's Eastern Alps.*

# V. Venetia.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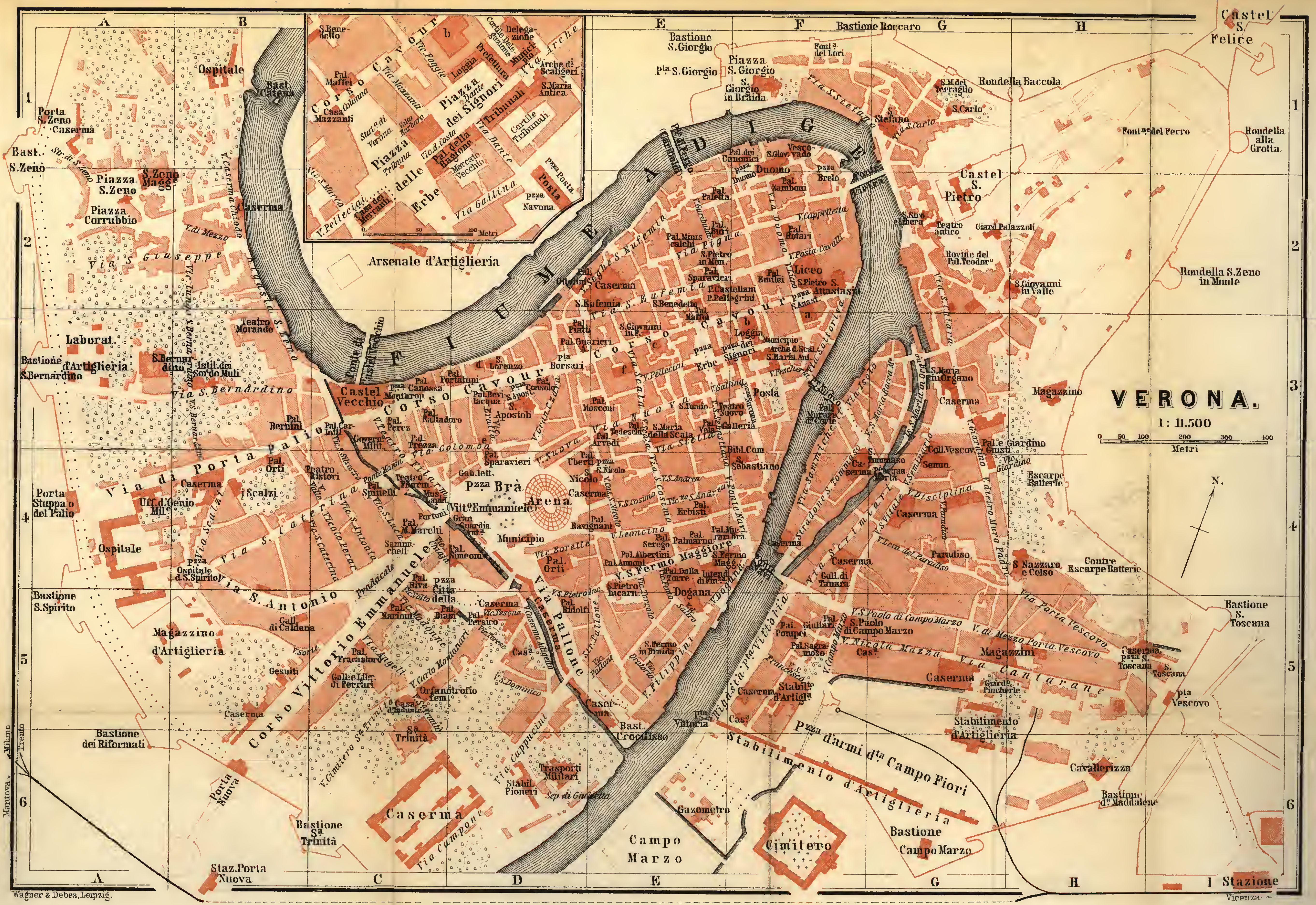
The N.E. part of Italy, named IL VENETO after the ancient *Veneti*, is divided into the nine provinces of *Verona*, *Vicenza*, *Padova*, *Rovigo*, *Venezia*, *Treviso*, *Belluno*, and *Udine*. Its area, 9059 sq. M., is slightly larger than that of Lombardy, while its population of 2,790,300 souls is considerably smaller. The western and larger portion of the country, between the *Mincio* and *Piave*, is indeed about as thickly peopled as the eastern and less prosperous part of Lombardy between the Adda and the Mincio; but the *Friuli*, or ancient county of *Forum Julii*, the border-land to the E. of the Piave, consists of very inferior soil, owing to the debris brought down by the Alpine streams. The '*Furlanians*', the poor inhabitants of the Friuli, speak a patois of their own.

The VENETIAN DIALECT no longer contains traces of the Gallic element like that of the districts from Piedmont to the Romagna, which were once conquered by the Celts. It boasts, however, of having been frequently used by men of letters, as for example by Goldoni in his comedies, and is the softest of all the Italian dialects, the flattening and elision of the consonants being very common. Thus *nevode* for *nipote*, *suar* for *sudare*, *fogo* for *fuoco*, *sior* for *signore*; and another characteristic is the conversion of *g* into *z*, as *zente* for *gente*, *zorno* for *giorno*, *mazore* for *maggiore*. The history of the country has always been influenced by the proximity of the sea, and the peculiar formation of the coast. In the lower part of its course the *Po* differs widely from all the other rivers in Europe. Its fall is very gradual, being for a considerable distance $2^2/_3$ inches only, and latterly little more than $^1/_4$ inch per English mile. Towards the end of its course, moreover, it receives numerous tributaries. The result is that the adjacent districts are much exposed to inundations, a danger which has to be averted by the construction of huge dykes; and these works frequently require to be raised, as the bed of the river is constantly rising. The *Po*, together with the *Adige*, *Bacchiglione*, *Brenta*, and other coast rivers, terminate in a vast delta which extends along the whole coast of Venetia. The quantity of alluvial deposit is so great, that the beds of these streams are continually undergoing change and subdivision. Thus the ancient seaport of *Hatria* now lies $15^1/_2$ M. from the coast, and while the Po formerly flowed towards the S., it has formed its present embouchure since 1150. The extensive lagoons *(lagune)*, separated from the sea by narrow strips of land *(lidi)*, and connected with it by outlets, would render the whole coast uninhabitable, were it not for the slight ebb and flow of the tide (mean difference $1^1/_2$ ft.), which is perceptible in the Adriatic, and prevents malarious exhalations. This extensive alluvial territory, which reminds one of Holland, called into activity the ingenuity and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history.

The *Veneti*, with whose language and nationality we are unacquainted, kept entirely aloof from the immigrating Celtic tribes. The seaports of *Hatria* and *Spina*, at the mouths of the Po, carried on a considerable trade at an early period, and several canals on a large scale were constructed as early as B.C. 380. In the 3rd cent. the Veneti together with the *Cenomani*, a Celtic tribe which occupied Brescia and Verona, entered into an alliance with *Rome*. While the Romanisation of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected here without opposition. The Roman colony of *Aquileia* was founded as early as 181 B.C., and the boundary of Italy was thus laid down at the point to which it still extends. Owing to its industries, cattle-breeding, and agriculture, Venetia prospered greatly under the emperors. *Padua* was the wealthiest town in Italy next to Rome, and was rivalled in W. Europe by Cadiz alone, as it numbered during the reign of Augustus no fewer than 500 citizens of knightly fortune (i. e. upwards of about 4500*l*). The city was afterwards destroyed by Attila, and then razed to the ground by the Lombards, and a similar fate befel *Altinum*, an important commercial town in the Lagoons, and *Aquileia*, which in ancient times was of a similar importance as the modern Trieste. The Romans sought refuge from their Lombard conquerors in the islands of the Lagoons. Removed from Teutonic influences, and under the protection of the Byzantine Empire, the most famous of mediæval states took its rise here from apparently insignificant beginnings. Its earliest history is involved in obscurity. The first *Dux* or *Doge* is said to have been *Paulucius Anafestus* (d. 716). In 809 the islands warded off an attack of King Pepin, the son of Charlemagne, and virtually threw off the yoke of the Eastern emperors. At this period the inhabitants were crowded together in the islands of *Rivoalto*, *Malamocco*, and *Torcello*, which were the most secure. Rivoalto was selected as the seat of government, and here accordingly the city of **Venice** was founded. *Angelus Particípotius* (819) is said to have been the first doge whose residence occupied the site of the present Palace of the Doges. Situated between the Byzantine and Franconian empires, Venice became a connecting link between the trade of both, and the great depôt of the traffic between the East and the West. In 828 a Venetian fleet brought the body of *St. Mark* to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7) as their cognizance, and his name as synonymous with the republic, while their supreme official functionary was styled 'Procurator of St. Mark'. In the interests of her commerce Venice was at length induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring timber and suppressing piracy. The rivalry that sprang up with Genoa during the Crusade led the Venetians to obtain a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to curb the national desire for liberty. In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in *Milan*, the Scala in *Verona*, the Carrara in *Padua*, the Gonzaga in *Mantua*, and the Este in *Ferrara*. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland *(terra ferma)* for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained permanent possession of *Treviso* in 1339, *Vicenza* in 1404, *Padua* and *Verona* in 1405, *Udine* in 1420, *Brescia* in 1426, *Bergamo* in 1428, *Crema* in 1454, and *Rovigo* in 1484. In the market-places of these towns the lion of St. Mark was erected as a token of their subjugation, and Venetian nobles were appointed their governors. The district thus conquer-


VERONA.
1: 11.500
0 50 100 200 300 400
Metri
N.
FIUME ADIGE
Piazza dei Signori
Piazza delle Erbe
Corso Cavour
Pal. della Ragione
Casa dei Mercanti
Tribunali
Prefettura
Loggia
Arche di Scaligeri
S. Maria Antica
Pal. Maffei
Casa Mazzanti
Via Gallina
Pzza Navona
Posta
Arsenale d'Artiglieria
Bast. Catena
Ospitale
Porta S. Zeno
Caserma
Bast. S. Zeno
Piazza S. Zeno
S. Zeno Magg.
Piazza Corrubbio
Via S. Giuseppe
Laborat. d'Artiglieria
Bastione S. Bernardino
S. Bernardino
Teatro Morando
Castel Vecchio
Ponte di Castel Vecchio
Via di Porta Palio
Porta Stuppa o del Palio
Ospitale
Bastione S. Spirito
Via S. Caterina
Via S. Antonio
Corso Vittorio Emmanuele
Magazzino d'Artiglieria
Gesuiti
Bastione dei Riformati
Porta Nuova
Bastione Sa. Trinità
Staz. Porta Nuova
Caserma
Via Cappuccini
Trasporti Militari
Stabil. Pioneri
Sep. di Giulietta
Pzza Brà
Arena
Municipio
Gran Guardia Antª
Via Pallone
Bast. Crocifisso
Campo Marzo
Gazometro
Cimitero
Pzza d'armi dta Campo Fiori
Stabilimento d'Artiglieria
Bastione Campo Marzo
Stabilimento d'Artiglieria
Cavallerizza
Bastione di Maddalene
Stazione
Vicenza
Bastione S. Toscana
Pta Vescovo
Via Porta Vescovo
Magazzini
Caserma
S. Nazzaro e Celso
Contre Escarpe Batterie
Paradiso
Escarpe Batterie
Pal. e Giardino Giusti
Coll. Vescov.
Magazzino
Caserma
S. Maria in Organo
Castel S. Pietro
Teatro antico
Rovine del Pal. Teodorico
Rondella S. Zeno in Monte
S. Giovanni in Valle
Rondella alla Grotta
Fontne del Ferro
Castel S. Felice
Rondella Baccola
S. Carlo
S. Stefano
Bastione Boccaro
Bastione S. Giorgio
Pta S. Giorgio
Piazza S. Giorgio
S. Giorgio in Braida
Duomo
Vescovado
Liceo
S. Anastasia
S. Eufemia
Caserma
Via S. Eufemia
Via Nuova
Via Stella
Posta
Teatro Nuovo
S. Sebastiano
Dogana
Via S. Fermo Maggiore
S. Fermo Magg.
Via Leoncino
Pal. Orti
S. Lorenzo
S. Apostoli
Pta Borsari
Via Colomba
Via Vittorio
Via Pigna
Ponte Nuovo
Ponte Navi
Pta Vittoria
Caserma
Wagner & Debes, Leipzig.

ed extended to about 13,200 sq. M., besides the Dalmatian possessions (4250 sq. M.) and the settlements in the Levant. *Napoleon* at length overthrew the Republic, which had long been in a tottering condition. On 15th and 16th May, 1797, Venice was occupied by French troops under *Baraguay d'Hilliers*, this being the first occasion on which it had ever been captured by an enemy. In the Peace of Campoformio (1797) it was adjudged to *Austria*, but by the Peace of Pressburg in 1805, the Austrians were compelled to cede it to the Kingdom of *Italy*. On the fall of Napoleon it was again awarded to Austria, to which it belonged down to 1866, when in consequence of the events of that year it was finally incorporated with the Kingdom of Italy.

## 35. Verona.

**Arrival.** There are two stations at Verona: (1) The *Stazione Porta Vescovo* (or *Porta Vescovile;* Pl. I, 6), the central station for the trains of all the lines, about 1½ M. to the E. of the Piazza Brà; (2) The *Stazione Porta Nuova* (Pl. B, 6), where the ordinary trains only stop, ¾ M. to the S. of the Piazza Brà, convenient for travellers for Ala, Milan, and Mantua. — The traveller about to leave the country should provide himself in good time with *gold* (comp. Introd. xvii, Railways).

**Hotels.** Hôtel Royal des Deux Tours (*delle Due Torri;* Pl. a; F 2, 3), R. from 3, L. 1, A. 1, D. 5, B. 1½, omn. 1 fr., with baths; Grand Hôtel de Londres (Pl. b; F 3), similar charges, also with baths, both in the centre of the town; Hôtel Rainer al Gran Parigi (Pl. c; E, 3), on the Corso, near the Piazza delle Erbe, R. from 2½, D. 5, A. ¾ fr. — Italian houses: *Albergo & Trattoria Cola (also called *S. Lorenzo;* Pl. d; D, 3), prettily situated on the Adige, Riva di S. Lorenzo, in the third narrow street W. of the Porta Borsări, R. 2-3, L. ½, A. ½, omnibus ¾ fr.; Colomba d'Oro (Pl. e; D, 3), in the street of that name, close to the Piazza Brà, R. 2½ fr., L. 60, A. 60 c., omn. 1 fr., well spoken of; Aquila Nera, R. 1½, B. 1¼ fr., A. 60 c.; Regina d'Ungheria, near the Piazza delle Erbe, unpretending, well spoken of; Alb. d'Italia, near the Porta Vescovo (Pl. I, 5), well spoken of.

**Restaurants.** **Birrarīa Bauer al Giardino S. Luca* (with baths), to the W. of the Piazza Vittorio Emmanuele, on the right, outside the Portone; **Trattoria Cola*, and the other Italian inns; *Crespi*, near the Ponte delle Navi (p. 207). — **Cafés** (cup of coffee 20 c., 'pasta' to eat with it, 10 c.). *Europa* and **Vittorio Emmanuele* in the Piazza Brà, where a military band plays every evening. **Caffè Dante*, Piazza de' Signori.

**Fiacres**, called 'Broughams'. Per drive 75 c., per hour 1½ fr., each additional hr. 1 fr. 25 c.; in the evening 30 c. per hr. more. From the station to the town and vice-versâ 1 fr. These fares are for 1-2 pers.; for each additional pers. one-third more. — *Omnibus* from the station to the town 30 c.

**Bookseller.** *H. F. Münster*, in the Via Nuova (p. 204).

The **Sights** of Verona may be seen in one day: begin with the *Arena* and *Piazza Brà*, then cross the Adige to the *Palazzo Pompei* (on the way to which is *S. Fermo Maggiore*, p. 207), return by the Via Ponte Navi to the *Piazza de' Signori*, with the tombs of the *Scaligers;* see *S. Anastasia*, and the *Cathedral*, and cross the *Ponte di Ferro* to *S. Giorgio;* drive along the *Corso*, from the *Porta Borsari* to the *Porta Stuppa* and *S. Zeno*, and finally to the *Giardino Giusti*.

*Verona* (157 ft.), the capital of a province, with 68,000 inhab. and a garrison of 6000 men, situated at the base of the Alps, on the rapid *Adige*, which is crossed by five bridges, is next to Venice the principal town in Venetia. On coming into the possession of the Austrians in 1814 Verona was strongly fortified, and along with Peschiera, Mantua, and Legnago formed the famous 'Quadrilateral', the chief support of Austrian rule in Italy. It was restored to Italy

in 1866 and is still a fortress of the first class. It is the seat of the commandant of the III. Army Corps.

Verona, founded by the Rhætians and Euganeans and afterwards occupied by the Celtic Cenomani, was made a Roman colony in 89 B.C., and soon became one of the most prosperous towns of Upper Italy. Its castle of S. Pietro was a favourite residence of the Ostrogoth *Theodoric the Great*, the 'Dietrich of Bern' (i.e. Verona) of German lore (d. 526). In 568 the town was taken by the Lombard king *Alboin*, who fell a victim to the vengeance of his wife Rosamunde, daughter of the conquered ruler of Verona, whom he had forced to drink wine from her father's skull. The Frankish monarch *Pepin* ruled here, and, after the Carlovingian epoch, *Berengarius I.* Verona headed the league of Venetian cities against Frederick Barbarossa. During the fierce contests of the Guelphs and Ghibellines the terrible *Ezzelino da Romano* endeavoured to establish a lordship at Verona. After his death in 1259 *Mastino della Scala* was elected Podestà; and the great princes of his house inaugurated a happier and brilliant period for the city. Mastino was murdered in 1277, but his brother and successor *Albert* secured the supremacy of his line. Romeo and Juliet are said to have loved and died in the reign of Albert's son *Bartolommeo* (1301-1304). The most eminent member of this illustrious family was *Can Francesco*, called *Can Grande* (1312-1329), who captured Vicenza and subdued Padua after a long struggle. His brilliant court numbered Dante among its members. *Mastino II.* at first conquered Brescia, Parma, and Lucca, but his rule was afterwards restricted to Verona and Vicenza by a league formed by Florence, Venice, and Milan. *Can Grande II.*, his successor, was murdered by his brother *Can Signorio* in 1359; and in 1387, the latter's son *Antonio*, who had also endeavoured to secure his possession by fratricide, was expelled by *Gian Galeazzo Visconti*, Lord of Milan. Through the widow of the last the town passed in 1405 to the *Venetians*, to whom, with short interruptions, it remained subject down to the end of the Republic.

In the history of ARCHITECTURE Verona is a place of considerable importance, not only on account of its mediæval buildings, but as the birthplace of *Fra Giocondo* (1435-1514), one of the most typical masters of the early Renaissance, whose works are to be found at Venice, Paris, and Rome, and as the residence of *Michele Sammicheli* (1484-1559), the most famous military architect of Upper Italy, who imparted to the palaces some of the features of fortified castles. In judging of the Verona palaces, we must bear in mind that it was customary here, as at Genoa and other towns to adorn the façades with paintings. The painted façades of houses near S. Fermo, the Porta Borsari, Piazza delle Erbe, the Palazzo Tedeschi (p. 205) and others, recall the style of Paduan masters of the 15th cent., and are perhaps traceable to the influence of Mantegna. — The most distinguished Veronese PAINTERS of the 15th cent. were *Vittore Pisano (Pisanello)*, the celebrated medallist, *Liberale da Verona*, *Fr. Morone*, and particularly *Girolamo dai Libri* (1474-1556). The artists of a later period, such as *Paolo Cagliari*, surnamed *Veronese* (1532-88), belong more properly to the Venetian school.

The highly picturesque ***Piazza delle Erbe** (Pl. E, 3), the fruit and vegetable market, was formerly the forum of the Republic. At the upper end of it rises a *Marble Column*, which bore the lion of St. Mark down to 1797 to indicate the supremacy of the Republic of Venice. Opposite is the *Palazzo Trezza* (formerly *Maffei;* 1668), with a façade overladen with enrichment, and a curious spiral staircase in the interior. The *Casa Mazzanti*, at the corner to the right, is adorned with frescoes by Cavalli (16th cent.). The *Fountain*, which dates from the time of Berengarius, is adorned with a statue of 'Verona', part of which is ancient. The *Tribuna*, with its canopy

supported by four columns, in the centre of the Piazza, was anciently used as a seat of judgment. The *Casa dei Mercanti* (1301), at the corner of the Via Pelliciai, has been recently restored and now contains the commercial court.

Opposite the Casa Mazzanti rises the *Tower of the Municipio*, about 320 ft. in height. A short street to the left of the latter leads to the ***Piazza dei Signori** (Pl. E, F, 3), a small square paved with flag-stones, and surrounded by imposing edifices. Immediately to the right of the tower is the *Palazzo della Ragione* (seat of the assize-courts), founded in 1183, and lately restored and extended. The interesting court contains some relics of the old market and a staircase of the 14th century. Adjacent is the *Tribunal*, and on the other side of the piazza is the *Prefettura*, both erected by the Scaligers. The original architecture is seen to best advantage in the courts, which have been restored. The portals are by Sammicheli. At the N.E. corner of the piazza stands the —

***Palazzo del Consiglio**, or *Old Town Hall*, usually called *La Loggia*, erected before 1500, probably from designs by *Fra Giocondo* (p. 200), and restored in 1873. It is considered one of the finest works of the early-Renaissance architecture of N. Italy, which was distinguished rather for richness and beauty of detail than for strict harmony of composition. Beside the portal are two bronze statues by *Campana*, representing the Annunciation. Over the door is the inscription, placed here at the instance of the Venetians: 'Pro summa fide summis amor 1592'. Above are five statues of celebrated natives of ancient Verona: Cornelius Nepos, Catullus Vitruvius, the younger Pliny, and Æmilius Macer, the poet and friend of Virgil. In the interior of the loggia are busts of celebrated Veronese of mediæval and modern times. On the upper floor are several apartments which have been tastefully restored (porter in the court).

The entrances to the Piazza dei Signori are spanned by archways. Above the arch in the N.W. corner is a *Statue of Scipione Maffei*, the historian. Near the same arch are a picturesque *Fountain* of the 15th cent. and the *Volto Barbaro*, under which Mastino della Scala was assassinated in 1277.

In the middle of the piazza rises a marble *Statue of Dante*, by Zannoni, erected in 1865; the poet, as recorded by the inscriptions on the monument and on the palace adjoining the Loggia at a right angle, found an asylum here with the Scaligers after his banishment from Florence in 1316. — Opposite is the old *Pal. de' Giureconsulti*, erected in 1263, but altered in the 16th century.

The passage adjoining the Tribunal leads direct to the Lombardic church of *S. Maria Antica*, with a Romanesque campanile, and to the imposing Gothic ***Tombs of the Scaligers**, or *della Scala* family, who for upwards of a century were presidents of the republic of Verona (see p. 200). The ladder, which forms their crest, recurs frequently on the elaborately-executed railings.

Over the church-door the sarcophagus and equestrian statue of *Can Grande* (*Francesco della Scala*, d. 1329), the patron of Dante; adjoining it, also on the church-wall, the monuments of *Giovanni della Scala* (d. 1350) and of *Mastino I.* (d. 1277). On the side next to the Piazza dei Signori is the monument of *Mastino II.* (d. 1351), another sarcophagus with canopy and equestrian statue. The largest of the monuments, that at the corner of the street, was executed by *Bonino da Campiglione* for *Can Signorio* (d. 1375) during his life-time; it is embellished with statues of Christian heroes and virtues. (The custodian lives in a house to the right of the entrance to the church, fee 30c.).

We now proceed through the Vicolo Cavaletto to the Corso, at the E. end of which rises ***S. Anastasia** (Pl. F, 2), a fine Gothic church begun about 1261, with a brick façade, a portal subsequently covered with marble, ancient sculptures in the lunette, and a fresco of the 14th century.

The Interior, borne by 12 circular columns, is remarkable for boldness and symmetry of proportion; the vaulting is painted in the late-Gothic style. On the first column to the left is an ancient capital, used as a basin for consecrated water, and supported by a humpbacked dwarf (*Gobbo*), executed by *Gabriele Caliari*, father of Paolo Veronese. By the first altar to the right is the monument of Fregoso, by *Danese Cattaneo* (1565). The 2nd and 3rd altars are enclosed in admirable frame-works of white marble. The frame-work of the 4th altar is a reproduction of the Arco de' Gavi (p. 207); the altar-piece is a St. Martin by *Caroto*. The small adjoining chapel contains a painted group of the Entombment, executed in the 15th century. In the right transept is a Madonna with saints by *Girolamo dai Libri* (1512). The chapel of the Pellegrini, on the right by the high-altar, is adorned with terracotta reliefs of the 14th cent., representing the history of Christ from the Nativity to the Resurrection; on the outside, above the arch, are the remains of a fresco of St. George, by *Pisanello*. In the choir, to the left, is the monument of General Sarego (1432), with fine 'intarsia' work. — Above the 4th altar to the left is a Descent of the Holy Ghost by *Giolfino*, and by the 1st altar on the same side is a St. Paul by *Cavazzola;* both altars are also adorned with sculptures of the 15th cent.

To the left of the church, over a gateway, is the dark marble sarcophagus of a Count Castelbarco, and in the gateway three others. — Route hence through the Corso Cavour to the Arena, see p. 204. — The small church of *S. Pietro Martire* contains a fresco by Falconetto. We now proceed to the right to the —

**Cathedral** (Pl. F, 1, 2), a Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th century. The pointed windows in the façade were inserted at a later date. Behind the columns of the handsome portal are Roland and Oliver, the two paladins of Charlemagne, in rough half-relief, executed according to the inscription by one *Nicholas* (12th cent.). The columns in front rest upon griffins. By the side-wall rises an unfinished campanile, designed by *Sammicheli* and resting upon an ancient basis.

The interior, which consists of nave and aisles, with eight red marble pillars, contains an elegantly wrought rood-loft of marble, designed by *Sammicheli*, above which is a bronze crucifix by *Giambattista da Verona*. Above the front chapels are several good frescoes (restored), those on the right by *Falconetto*, those on the left by pupils of *Mantegna*. The Adoration of the Magi, at the 2nd altar to the right, is by *Liberale da Verona*, with wings by *Giolfino*. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument enclosed in a beautiful Renaissance frame-work by *Giuseppe del Ebreo* (1508). The choir is adorned with scenes from the life of the Virgin, executed by *Torbido* from drawings by *Giulio*

*Romano.* — Near the 1st altar on the left is the tomb of Bishop Galesio by *Sansovino*, and above it is an *Assumption by *Titian*, painted about 1543. 'Without the majestic grandeur of the Assunta of the Frari (p. 267), this fine composition is striking for its masterly combination of light and shade and harmonious colours with realistic form and action'. — *C. & C.*

The arches of the handsome *Cloisters* rest on double columns of red marble in two stories, one above the other (entrance to the left of the façade, then turn to the left again opposite the side-entrance).

To the N. of the choir is a corridor leading to *S. Giovanni in Fonte*, the ancient Baptistery, of the 12th cent.; the font is embellished with *Reliefs of about 1200. The adjacent *Vescovado* contains the *Biblioteca Capitolare* with its precious MSS. (palimpsests), among which Niebuhr discovered the Institutiones of Gaius.

In Veronetta, on the left bank of the Adige, to which the Ponte Garibaldi leads (toll 2 c.), is situated **S. Giorgio in Braida** (Pl. F, 1; if the principal gate is closed, entrance by side-door on the N.), reconstructed in the 16th cent. under the superintendence of *Sammicheli*. The well-proportioned interior contains some admirable pictures.

On the W. wall, over the door, Baptism of Christ, by *Tintoretto;* 1st altar on the left, St. Ursula and her companions, the Saviour above, painted in 1545 by *Franc. Caroto;* 4th altar on the left, *Madonna with two saints, God the Father above, three angels with musical instruments below, by *Girolămo dai Libri* (1529); 5th altar on the left, St. Cecilia, by *Moretto.* To the right in the choir the Miracle of the Five Thousand, by *Paolo Farinato;* to the left, the Shower of manna, by *Fel. Brusasorci*, both painted in 1603. High altar-piece, *Martyrdom of St. George, by *P. Veronese*, a masterpiece of the highest rank: — 'Paolo treats the scene as much as possible as if it were one which actually happened, restrains the pathos within the bounds of moderation, avoids any excess of realism, and thus retains the power of exhibiting his gorgeous colouring in the most triumphant abundance'. — *(Burckhardt's 'Cicerone').*

The Via S. Giorgio leads hence to the S.E. to the old cathedral of **Sto. Stefano** (Pl. G, 1), probably erected in the 11th cent. on the site of a still earlier church. The interior has a flat roof and a raised choir, with the episcopal stall at the back; to the left a figure of St. Peter (14th cent.). The crypt contains the tombs of the old bishops.

Nearly opposite this church is the *Ponte della Pietra*, built by Fra Giocondo (p. 200); the first two arches date from the Roman period. At the bridge begins the ascent to the **Castello S. Pietro** (Pl. G, 2; permission obtained at the commandant's office at the entrance), the ancient castle of Theodoric the Great (p. 200). It was entirely remodelled by *Galeazzo Visconti* in 1393, destroyed by the French in 1801, and refortified by the Austrians in 1849. At its base, immediately below the bridge, are the remains of a semicircular antique *Theatre* (Pl. G, 2), excavated in the court of a private house, and interesting to antiquarians.

On a low eminence in front of the theatre stands the little church of *SS. Siro e Libera*, in which it is said the first mass was read in Verona. The tradition is probably owing to the ancient vaulting at the back of the altar.

From this point to *S. Giovanni in Valle*, *S. Maria in Organo*, and the *Giardino Giusti*, see p. 209.

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At the church of St. Anastasia (p. 202) begins the Corso Cavour (Pl. F-C, 2), the principal street of the town, in which a number of handsome palaces are situated. In the Corso, about midway, rises the **Porta de' Borsari** (Pl. D, 3), an ancient triumphal arch or town gate, occupying the whole breadth of the street, consisting of two entrance-archways, with two galleries above them, and a façade towards the outside of the town, erected A. D. 265.

A little farther on, to the left, is the church of the *Santi Apostoli*, with a very ancient tower and a Romanesque apse. We next observe, also on the left (No. 19), the handsome **Palazzo Bevilacqua*, by Sammicheli, with large windows. Opposite is the small church of *S. Lorenzo* (11th cent.), with two towers which probably formed part of a Roman gate. Then on the right, No. 38, the *Palazzo Portalupi*, and, on the same side, No. 44, the *Palazzo Canossa*, also by Sammicheli, with a fine portico and columned court, but with an attica added in 1770 (frescoes by Tiepolo in the portal). On the right we then reach the *Castello Vecchio* (Pl. C, 3), the ancient palace of the Scaligers, now an arsenal, connected with the opposite bank of the Adige by a handsome bridge (not accessible) constructed in the 14th century.

The Rigasta S. Zeno leads hence to the W. to S. Zeno (p. 205), and the Via S. Bernardino S.W. to S. Bernardino (p. 205), while the Corso is prolonged towards the S. to the Porta Stuppa (p. 205).

To the S. of the Corso, and connected with it by several streets, lies the **Piazza Brà** (Pl. D, 4; probably from '*pratum*', meadow), or *Piazza Vittorio Emmanuele*. On the E. side this square is bounded by the ***Arena**, a Roman amphitheatre, erected under Diocletian about A. D. 290, and known in German lore as the abode of Dietrich of Berne (p. 200). It is 106 ft. in height, 168 yds. long, 134 yds. wide (the arena itself 83 yds. long, 48 yds. wide), circumference 525 yds. Around the amphitheatre (entrance from the W. side by the arcade No. V, fee 50 c.) rise 45 tiers of steps, 18 inches in height, 26 inches in width, of grey marble (modern), on which it is calculated that 20,000 spectators could sit, while almost as many more could find standing-room on the wooden platforms above them at the back. Two doors at the ends of the longer diameter afforded access to the arena itself, while the spectators reached their seats by flights of steps both on the inside and outside. The upper steps command a beautiful view. Equestrian performances, pyrotechnic displays, rope-dancing, etc., frequently take place in the arena. — The *Via Nuova*, terminating near the Arena, and paved with massive blocks of stone, is one of the principal thoroughfares of the town, leading N.E. to the Piazza delle Erbe (see p. 200). In the Via Scala, which diverges from it to the right, are the *Palazzo*

*Tedeschi*, with a painted façade, and the church of *S. Maria della Scala* (Pl. E, 3), with a portal by Fra Giocondo. It also contains some frescoes of the school of Pisanello (in the belfry, to the right of the high-altar) and other paintings.

Immediately to the S. of the Arena stands the *Municipio* (Pl. D, 4; formerly the guard-house), begun in 1836, adjoining which is the *Gran Guardia Antica* (Pl. D, 4; now the corn-magazine and agricultural exhibition), or old guard-house, begun in 1609 by Dom. Curtoni, a nephew of Sammicheli. Adjacent is the *Portone*, an old gate with a tower. Opposite the Municipio is the spacious *Palazzo Sparavieri*, formerly *Guastaverza* (by Sammicheli), with the cafés mentioned at p. 199.

In the street to the right of the door is the *Teatro Filarmonico* (Pl. C, 4). In the court towards the Piazza Brà, under the arcades erected by Pompei in 1745, is situated the valuable *Museo Lapidario*, collected and described by Scipione Maffei, containing Roman, Greek, and Arabic inscriptions, and ancient and mediæval sculptures. The custodian lives in a side-street at the back of the theatre, No. 7.

Passing through the gate we reach the Corso Vittorio Emmanuele (Pl. C, B, 4, 5), in which, at the corner of the Strada di S. Antonio, is a modern *Statue of Michele Sammicheli*, 'grande nella architettura civile e religiosa, massimo nella militare', by Trojani. At the end of the Corso stands the *Porta Nuova* (Pl. B, 6), a fine work by Sammicheli. Outside this gate lies the Stazione Porta Nuova (p. 199).

From the Porta Nuova an avenue of trees leads N.W. to the ***Porta Stuppa** (or *del Palio;* Pl. A, 4), the finest of the gates of Verona, erected by *Sammicheli*. We then follow the Corso di Porta Palio, and turn into the second cross-street on the left, in which stands —

**S. Bernardino** (Pl. A, 3; entrance from the E. corner through a pleasing court; if the church-door is closed, ring in the corner to the left, adjoining the church), a former monastery-church of the 15th century.

**Interior.** The 4th chapel to the right is adorned with ceiling-frescoes and scenes from the life of St. Anthony by *Domen. Morone*. The Cappella della Croce (5th to the right) contains (on the right) a Lazarus by *Badile* and Cure of those possessed with devils by *Paolo Veronese*, and (on the left) Christ taking leave of his mother by *Caroto*, and paintings by *Giolfino*. At the high-altar is a Crucifixion by *Fr. Morone* (1698). To the right of the high-altar is the entrance to the **Cappella dei Pellegrini*, by *Sammicheli*, one of the finest of the circular buildings of the Renaissance, with the antique forms cleverly and beautifully executed. In the choir, to the left, is a Madonna with saints, by *Benaglio*. The nave is adorned with figures of SS. Bernardino and Francis (to the left) and of SS. Bonaventura and Ludovico (over the portal), executed by *Moroni* or *Liberale*.

To the N. of this point lies ***S. Zeno Maggiore** (Pl. A, 2) the finest Romanesque church in N. Italy, distinguished for its noble proportions. The nave in its present form was begun in 1139, the choir dates from the 13th century. The church was lately restored.

The PORTAL, the columns of which rest on lions of red marble, is embellished with rude but interesting marble reliefs of scriptural subjects executed by *Nicolaus* and *Wiligelmus* in 1139. In one of them Theodoric, 'degnissimo re d'Italia', is represented as a wild huntsman speeding headlong to the devil. At the top of the lintels are reliefs of the months. The doors are covered with rude reliefs in bronze.

The INTERIOR is borne by alternate pillars and columns. In the corner to the right is an ancient octagonal font, behind which is a fresco of S. Zeno, dating from the 14th century. The holy-water basin, by the 1st column to the right, rests upon the inverted capital of an antique column. Opposite is a large ancient vase of porphyry, 28 ft. in circumference, beyond which is a fine Gothic crucifix. — On the choir-screen are statues of Christ and the 12 Apostles, of the 13th cent., in marble, some of them painted. — The walls to the left of the choir are covered with frescoes of the 16th cent., behind which are traces of others of the 12th; to the right are frescoes of the 11th and 13th centuries. To the right of the steps to the choir is an altar, on each side of which are four columns of brown marble, resting on lions and bulls, each in one block. — To the right in the *Choir*, above the crypt, is the very ancient painted marble figure of St. Zeno, Bishop of Verona and patron-saint of fishermen (about 9th cent.), holding his episcopal staff, from which is suspended a silver fish. — Behind the high-altar is a fine *Picture (covered) by *Mantegna* (1460), in excellent preservation, but unfortunately hung too high. On a throne of stone in the middle of a colonnade sits the Madonna with the Infant Christ, with angels playing on instruments at her side and on the steps. In the left wing are SS. Peter, Paul, John, and Augustine; in the right wing are SS. John the Baptist, Gregory, Lawrence, and Benedict. The striking effect of this great work is enhanced by remarkably rich accessories. (The three lower pictures are copies.)

The approach to the spacious CRYPT, in accordance with the ancient plan which has been followed in the restoration of the building, occupies the entire width of the church. It contains the tomb of St. Zeno and ancient sculptures and frescoes; the capitals of the 40 columns are mediæval, some of them bearing the name of the sculptor.

A door in the N. aisle leads to the admirably-preserved *Cloisters, with elegant double columns and a projecting structure, restored (according to an old inscription) as early as 1123. Immediately to the right two tombstones are recognised as pertaining to the Scaliger family by the ladder represented on them. — On the S. side of the church is a small disused *Churchyard*, whence a general view of the church with its campanile of 1045 (restored in 1120) is best obtained. At the entrance to a disused Mausoleum, with a sarcophagus and two columns (descent by 12 steps), a stone bears the inscription, '*Pipini Italiae regis, Magni Caroli imperatoris filii piissimi sepulcrum*'. Adjacent is a very large Roman sarcophagus.

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We next visit the S. E. QUARTERS of the town. To the S. E. of the Piazza delle Erbe (p. 200) runs the VIA S. SEBASTIANO (Pl. E, 3, 4), in which a hat over the gateway of a court opposite the Palazzo Sambonifazi is said to indicate the house of Juliet's parents (Capuletti; p. 208). — Farther on, close to the church of *S. Sebastiano* (Pl. F, 4) is the *Biblioteca Comunale* (open in winter 9-3 and 6-9, summer 9-4), founded in 1860, which contains numerous documents from the suppressed monasteries.

The VIA PONTE NAVI, the S. prolongation of the Via S. Sebastiano, leads to the Ponte delle Navi. In this street, on the left, at the corner of the Corticella Leoni, and built into the side of a house rises the ***Arco de' Leoni**, the half of a Roman double gateway,

coeval with the Porta de' Borsari, but more delicately executed, and bearing an inscription partially preserved. Behind it are the remains of a still older arch.

A little farther on is the Gothic church of **S. Fermo Maggiore** (Pl. E, F, 4), erected at the beginning of the 14th century. The architecture of the exterior, with its façade of brick, enriched with marble, is worthy of inspection.

The INTERIOR, which is destitute of aisles, has been modernised; beautiful old ceiling in walnut-wood, and remains of good frescoes of the 14th century. By the 3rd altar to the right is an Entombment, a relief of the 15th century. In the right transept is a reproduction of the ancient Arco de' Gavi (at the Castello), which was removed in 1805. To the right, above one of the arches of the choirs, is a fresco, possibly executed by *Giotto*, with portraits of William of Castelbarco, who reconstructed the church in 1313, and of Prior Daniel Guzman, who furnished the wooden ceiling. In the chapel to the left of the choir is a St. Anthony by *Liberale* da Verona. The chapel adjoining the left transept contains the monument of the physician Girolamo della Torre by *Riccio* (the originals of the bronze reliefs were carried off by the French, and are in the Louvre). Above the left side-entrance is a Crucifixion, the best of the 14th cent. frescoes. The Cappella Brenzoni, to the left of the principal entrance, contains reliefs by the Florentine *Russi* (1420), and a ruined fresco of the Annunciation by *Pisanello*. — Outside the main entrance, to the left, is the sarcophagus of Fracastoro, body-physician to Can Grande.

The *Ponte delle Navi* (Pl. E, 4) in the vicinity, which commands a good survey of S. Fermo, was erected to replace a bridge across the Adige, which was destroyed by an inundation in 1757.

Immediately to the right beyond the Adige, at the beginning of the promenade, is the ***Palazzo Pompei alla Vittoria** (Pl. F, 5), erected by *Sammicheli* about 1530, presented by the family to the town in 1857, and now containing the *Museo Civico* (fee 1 fr.).

The GROUND FLOOR contains collections of natural history (fossils from the Monte Bolca) and antiquities, the latter including Roman and Etruscan bronzes, marble sculptures and vases, Roman silver-plate, and Lombardic gold ornaments.

The **Pinacoteca** or picture-gallery, on the first floor, contains works principally of the Veronese school. The first and second rooms contain the *Galleria Bernasconi*, presented to the town by Dr. Bernasconi.

I. ROOM: (right) 70. *Tiepolo*, Saints; 52. *Cesare Vecellio*, Madonna; 51. *Morone*, Portrait; *33. *Paolo Veronese*, A Venetian woman; 12. *Caravaggio*, Joseph's brethren.

II. ROOM: (right) 148. *Franc. Buonsignori*, Madonna; 150. *Spagna*, Martyrdom; 138. *Girolamo dai Libri*, Madonna; 147. (above the door) *Vinc. Catena*, The Magi; 155. *Fr. Francia*, Madonna with two saints; 153. *Parmeggianino*, Holy Family; 115. *M. Basaiti*, St. Stephen; 123. *Zenale*, Madonna; 122. *Cima*, Madonna; 114. *Caroto*, Holy Family; 121. *Garofalo*, Annunciation; 120. *Perugino*, Madonna; 113. *Tintoretto*, The plague at Venice; 104. *Amberger*, Portrait of the 'Scholar Falb'; 86. *Giov. Bellini*, Presentation in the Temple; *95. Adoration of the Shepherds, attributed to *Raphael*, a charming picture of the Umbrian school; *94. *Fra Bartolommeo*(?), Head of Christ; 93. *Correggio*, Head of a child; 79. *B. Montagna*, Two bishops.

III. ROOM: 203. Copy of the picture by *P. Veronese* in S. Giorgio (p. 203); *200. *Giovanni Bellini*, Madonna; *199. *Moretto*, Madonna; 190. *Falconetto*, Miraculous Appearance of the Virgin; 189. *Giolfino*, Achilles at Scyros; 182. *Morone*, Madonna.

IV. ROOM (to the left of the 1st): (right) 288. Drawing by *Mantegna*; 252. *Giolfino*, Madonna; *Paolo Veronese*, (above the door), 256. Holy Family,

257. Entombment; 267. *Girol. dai Libri*, Holy Family; 272. *Franc. Caroto*, Adoration of the Child; *240. *Paolo Veronese*, Portrait of Gualtieri, 1556; above the door, *Bonsignori*, Madonna with saints (1484).

V. Room: *293. (above the door) *Girolamo dai Libri*, Adoration of the Child; 296. *Paolo Moranda*, surnamed *Cavazzola*, Christ and St. Thomas; 307. *Cima*, Madonna and saints; 274. *Paolo Veronese*, Music, a fresco transferred to canvas; *277. *Cavazzola*, Madonna with two saints (1522), 'the finest production of the Veronese school in the first quarter of the 16th century'; 276. *Girolamo dai Libri*, Madonna and saints, 1530; 278. Same. Madonna and saints in a landscape.

VI. Room: 334. *C. Crivelli*, Madonna and Christ (a youthful work); 331. *Turone*, Altar-piece, of 1360; 332. *Early Veronese School*, Marriage of St. Catharine; 341. *Pisano* (?), The Virgin Mary in the Garden; 339. *Turone*, Scenes from the Old Testament in thirty pictures on a golden ground; 344. *Giacomo Bellini* (father of Giovanni), Large Crucifixion; 347. *Benaglio*, Altar-piece; *318-320. *Cavazzola*, Passion (1517), the best being the Descent from the Cross.

We return hence through the 5th and 6th rooms, and enter (to the right) the — VII. Room: Nothing noteworthy. — VIII. Corridor with engravings. — IX., X., and XI. R.: Nothing of importance. — XII. Room (to the left of the 11th): Frescoes by *Martino da Verona*, *Giolfino*, and *Paolo Veronese*. An adjacent room without a number contains two large pictures of scenes from the history of Verona: *P. Farinato*, Battle of the Veronese against Fred. Barbarossa at Vigasi in 1164; *F. Brusasorci*, Victory of the Veronese over the inhabitants of the banks of the Lago di Garda in 849. — XIV., XV., XVI. R.: Nothing important.

Outside the *Porta Vittoria* (Pl. E, 5) is the *Cimitero*, with a Doric colonnade and lofty dome-church. The summit of the pediment is adorned with a marble group of Faith, Hope, and Charity, by *Spazzi*. — An avenue leads hence along the Adige to the *Railway Bridge*, which affords a fine view of the town and its environs.

On the right bank of the Adige, within a closed garden (visitors ring at the gate facing them, 2-3 soldi) in the Vicolo Franceschine, a side-street of the Via Cappuccini (Pl. D, 6), is situated the suppressed Franciscan Monastery, where a partly-restored chapel contains a rude sarcophagus in red Verona marble, called without the slightest authority the *Tomba di Giulietta*, or '*Tomb of Juliet*' (fee 25 c.). The whole scene is prosaic and unattractive. Shakespeare's play of 'Romeo and Juliet' is founded on events which actually occurred at Verona. 'Escalus, Prince of Verona' was Bartolommeo della Scala (d. 1303). The house of Juliet's parents, see p. 206.

To the E. of the Ponte delle Navi lies **S. Paolo di Campo Marzo** (Pl. F, 4), which contains Madonnas with saints by *Girolamo dai Libri* (3rd altar to the right) and *P. Veronese* (right transept).

Farther to the N.E. is **S. Nazzaro e Celso** (Pl. H, 4), built in the Renaissance style, with traces of the Gothic.

The Cappella di S. Biagio (in the transept) contains damaged frescoes by *Falconetto* (processions of Nereids in the dome), and an altar-piece (Madonna and Saints) by *Bonsignori* (1519). The apse is adorned with frescoes by *Bart. Montagna* of Vicenza (history of St. Blaise). In a side-room to the left is a Baptism of Christ by *Cavazzola*. The two pictures on the 1st altar to the left, representing SS. John the Baptist and Benedictus, Nazarus and Celsus, are also by Montagna.

A fine *View of Verona and its environs, the Alps and the distant Apennines, is obtained from the **Giardino Giusti** on the left bank of the Adige (Pl. G, H, 3; always accessible; ring at a gate on the right; fee 50 c.), containing a few Roman antiquities, but chiefly noted for its numerous and venerable cypresses, some of

which are 400-500 years old and 120 ft. in height. The campanili of S. Lucia and S. Massimo are conspicuous.

A little to the N. is ***S. Maria in Organo** (Pl. G, 3), a very ancient church situated near the island in the Adige, altered by *Sammicheli* in 1481; the façade of 1592 is unfinished.

Above the 1st altar to the left, *Madonna della Limone by *Girolamo dai Libri;* 3rd altar to the left, Madonna and saints by *Morone* (1503); 4th altar to the left, Madonna with saints, by *Savoldo* (1533). The chapel on the right of the choir contains frescoes by *Giolfino;* a wooden *Candelabrum, by *Fra Giovanni da Verona*, who belonged to the monastery of this church. The *Choir-stalls in the CHOIR with intarsia (views of the town above, arabesques below), of 1499, and the reading-desk, are by the same master. The seats in front of the high-altar contain landscapes by *Cavazzola* and *Brusasorci.* In the 5th chapel to the right is a St. Francisca Romana by *Guercino.* The SACRISTY is adorned with paintings and intarsia by *Fra Giovanni* (right), *Cavazzola*, and *Brusasorci;* the ceiling contains frescoes by *Francesco Morone.*

A little to the N. is the small and ancient church of *S. Giovanni in Valle* (Pl. G, 2), a flat-roofed basilica. The capitals of the columns are of very early date. Above the entrance is a fresco by *Stefano da Zevio.* The crypt contains two early-Christian sarcophagi, one of which is adorned with terracotta figures of a later date.

At the village of *S. Michele*, 1¼ M. from the Porta Vescovo, is the circular church of *Madonna di Campagna*, planned by Sammicheli but constructed after his death.

## 36. From Verona to Mantua and Modena.

63 M. RAILWAY in 2½-3½ hrs. (fares 11 fr. 45, 8 fr., 5 fr. 75 c.; express 12 fr. 60, 8 fr. 80 c.); to Mantua (25 M.) in 1½ hr. (fares 4 fr. 60, 3 fr. 20, 2 fr. 30 c.; express 5 fr. 10, 3 fr. 55 c.). — This is the most direct line between Germany and Central Italy, and is the route traversed by the express trains to Florence and Rome.

*Verona*, see p. 199. The line traverses a richly-cultivated plain, varied occasionally with wood. Fields of rice are passed near Mantua. — 6 M. *Dossobuono.*

At Dossobuono the VERONA AND ROVIGO RAILWAY diverges (63 M. in 3¾-4¼ hrs.; fares 11 fr. 50, 8 fr. 5, 5 fr. 80 c.). Stations *Vigasio*, *Isola della Scala*, *Bovolone*, *Cerea.* — 33½ M. *Legnago*, a town of 14,100 inhab., fortified by the Austrians after 1815 to defend the passage of the Adige, and forming one member of the celebrated Quadrilateral, the other towns of which were Verona, Peschiera, and Mantua. — Stations *Villabartolomea*, *Castagnaro*, *Badia*, *Lendinara*, *Fratta*, *Costa.* 63 M. *Rovigo*, see p. 300.

10½ M. *Villafranca*, with an ancient castle, where the preliminaries of a peace between France and Austria were concluded on 11th July, 1859, after the battle of Solferino. About 5 M. to the N.W. lies *Custozza*, where the Italians were defeated by the Austrians in 1848 and 1866.

14 M. *Mozzecane;* 18 M. *Roverbella;* 22½ M. *Sant. Antonio.* — The train now passes the *Citadel of Mantua*, where *Andreas Hofer*, the Tyrolese patriot, was shot by order of Napoleon on 20th Feb., 1810. The citadel and the town are connected by the *Argine Mulino* (a bridge constructed in 1257), which divides the

lakes, formed here by the Mincio, into the *Lago Superiore* (W.), and the *Lago di Mezzo* (E.).

25 M. *Mantua.* The station lies in the Contrada degli Stabili (Pl. A, 3, 4).

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**Mantua.** — **Hotels.** AQUILA D'ORO; CROCE VERDE, or FENICE, R. 2-3, A. 1, L. 3/4, omnibus 1 1/2 fr.; AGNELLO D'ORO, all three in the Contrada Croce Verde (Pl. C, 4) and unpretending. — The traveller is not recommended to spend the night at Mantua in summer, as the mosquitoes here are extremely troublesome. — A stay of 4-6 hrs. is enough to give a satisfactory idea of this interesting town. The traveller should engage a cab at the station for 1 hr., drive to the (12 min.) Palazzo del Tè, which may be seen in 1/2 hr., and then drive to S. Andrea or the Cathedral.

*Café Partenope*, opposite the Croce Verde (cup of coffee 15 c.).

*Cab* per drive 75 c., first hr. 1 fr. 50 c., each following 1/2 hr. 50 c.

*Mantua*, Ital. *Mantŏva*, a very ancient town founded by the Etruscans, with 28,150 inhab. (3000 Jews), is a provincial capital and strongly fortified place, bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S. and S.W. by marshy land, which in case of a siege is capable of being laid under water.

Mantua is mentioned in ancient times as the home of Virgil, who is said to have been born at the village of *Pietole* (the ancient Andes?), 3 M. to the S.E., but it was not till the middle ages that it became a place of importance. In the conflicts of the Hohenstaufen period the town embraced the cause of the Guelphs. In 1328 the citizens elected *Luigi, Lord of Gonzaga*, as the 'Capitano del Popolo', and to him the town was indebted for its prosperity. The Gonzagas fought successfully against Milan and Venice, and succeeded in extending their territory, while they were the liberal patrons of art and science. *Giovanni Francesco II.* (1407-1444), the first marquis, invited the learned *Vittorino da Feltre* to reside at Mantua, and through him made his court a renowned centre of culture and education. The beautiful and accomplished *Isabella d'Este* (1474-1539), sister of Alphonso, Duke of Ferrara, and mother of Eleonora of Urbino, was the wife of *Giovanni Francesco III.* (1484-1519). She carried on a lively correspondence with many of the most eminent men of her time, and collected with most judicious taste numerous valuable books, pictures, and antiquities. In 1530 *Federigo II.* was raised to the rank of duke by Charles V., and in 1536 was invested with the county of Monteferrato (d. 1540); the chief monument of his reign is the Palazzo del Tè (p. 213). In 1627, when Charles de Nevers, a member of a French collateral line, took possession of the throne, the Mantuan war of succession broke out, and the Emperor Ferdinand II. declared the fief forfeited. On 18th July, 1630, Mantua was taken by storm and sacked by the Austrians. Although the emperor, being hard pressed by the Swedes, was obliged to conclude a peace in 1631, the town never recovered from this blow. *Carlo IV.*, the last duke, having taken the French side in the Spanish war of succession, was declared an outlaw in 1703, and Monteferrato was awarded to Piedmont, while Mantua was annexed to *Austria*, and afterwards became the chief support of the Imperial domination in Italy. After a long and obstinate defence by General Wurmser, the fortress capitulated to the French on 2nd February 1797. In accordance with the Peace of Villafranca the Austrians retained Mantua, although deprived of the rest of Lombardy, but they were compelled to cede it to Italy in 1866.

Mantua was the scene of the labours of two great RENAISSANCE PAINTERS. One of these was ANDREA MANTEGNA, who was born at Padua in 1431, and entered into the service of Lodovico Gonzaga in 1460. The principal work of his earlier period is preserved in the church of the Eremitani at Padua. In the life of his compositions, and in the fidelity

of his characters, he rivals the best of his contemporaries, while he surpasses them in accuracy of perspective, and in his refined taste for beauty of landscape. He died at Mantua in 1506. When Raphael's pupils were dispersed after his death, GIULIO ROMANO (1492-1546), the most eminent of them, established himself at Mantua, where he attained so high a reputation as an architect and painter, that Mantua has been called the 'town of Giulio Romano'. In imitation of Raphael's work in the Farnesina, he here composed mythological decorative paintings, which, though far inferior to their prototype, are attractive from the richness of the motives and the sensuous magnificence of the composition, and are important owing to the influence which they exercised on later art. *Primaticcio*, and *Niccolò dell' Abbate*, pupils of Giulio Romano who were educated here, were afterwards summoned to Fontainebleau, and thus formed a connecting link between the French and the Italian Renaissance. Giulio Romano's works must also have exercised no slight influence on the style of *Rubens*, who spent several years at Mantua.

The traffic of the town is chiefly confined to the arcades of the *Contrada Croce Verde* (Pl C, 4) and the *Piazza delle Erbe* (Pl. D, 4), near S. Andrea. Beyond the latter, in a small piazza in front of the Camera di Commercio (Pl. 3), is a *Statue of Dante*, erected in 1870.

A little farther on is the PIAZZA S. PIETRO (Pl. D, 3), in the centre of which rises a monument to the political martyrs of the year 1851. Here are situated the Cathedral, the Palazzo Vescovile (Pl. 12), and, on the right, the former palace of the Gonzagas.

The **Cathedral** *of S. Pietro* (Pl. e), a church with double aisles, and a transept covered with a dome, and flanked with two rows of chapels, possesses an unpleasing modern façade and a huge unfinished tower of much earlier origin. The interior was skilfully remodelled from designs by *Giulio Romano*. The nave has a fine fretted ceiling. On the left of the passage leading to the *Cappella dell' Incoronata is a bust of Ant. Capriano, 1574.

The N.E. angle of the piazza is occupied by the old ducal palace of the Gonzagas, now called the ***Corte Reale** (Pl. 5), and partly used as barracks. The building was begun in 1302 by *Guido Buonacolsi*, and was afterwards altered and embellished with frescoes by *Giulio Romano* by order of Federigo II.

The custodian's room (second large gate on the right), the UFFIZIO DELLA SCALCHERIA, is adorned with hunting-scenes by pupils of *Giulio Romano*, but the Diana over the chimney-piece is by himself (d. 1546). — On the UPPER FLOOR is a large saloon containing portraits of the Gonzagas by *Bibbiena*. Then the STANZE DELL' IMPERATRICE, a suite of apartments in which Raphael's tapestry, now at Vienna, was formerly preserved. The *Dining-Room* is adorned with allegorical figures of the rivers and lakes around Mantua; the windows look into a garden on the same level. The *SALA DELLO ZODIACO, with allegorical and mythological representations of the signs of the zodiac by *Giulio Romano* (Napoleon I. once slept in this room); then three STANZE DELL' IMPERATORE, containing copies of the tapestry formerly here, painted on the walls by *Canepi*. The PICTURE GALLERY contains nothing worthy of note; to the left, by the door, a good bust of a Gonzaga by *Bernini*. The BALL ROOM *(Sala degli Specchi)* is embellished with frescoes by the pupils of *Giulio Romano*. — In another part of the palace is the charming CAMERINO (*'Paradiso'*) of the celebrated *Isabella Gonzaga of Este;* in an adjoining room her motto, *'nec spe nec metu'*. We next pass through a series of handsomely decorated rooms in the most varied styles, the most remarkable of which are the SALETTA DEI MARMI, CAMERA DI GIOVE, the APPARTAMENTO AND SALA DI TROJA, with

fine *Paintings by *Giulio Romano*, a dilapidated but handsome gallery (view of the lake), and lastly three small rooms with frescoes in the style of Raphael.

On the N.E. side of the palace is the *R. Teatro di Corte* (Pl. 13). The vaulted passage between the two leads to the Piazza della Fiera, in which rises the **Castello di Corte** (Pl. E, 3), the old castle of the Gonzagas. The church of *S. Barbara* (Pl. c) to the S. also belongs to this imposing mass of buildings.

Part of the castle is now used as ARCHIVES (open during office-hours only), and part of it was a prison during the Austrian supremacy. Most of the frescoes by *Andrea Mantegna* (1474), which once adorned the rooms, are now obliterated. The only ones which have been preserved and restored are those on two walls of the CAMERA DEGLI SPOSI (first floor), representing the *Family of the Gonzagas with their courtiers: on the left, Lodovico Gonzaga with his wife Barbara of Hohenzollern; on the right, Lodovico meeting his son Cardinal Francesco at Rome. On the ceiling is an illusive painting, consisting of an apparent opening, at which Cupids and girls are listening.

***S. Andrea** (Pl. a; C, D, 3, 4), in the Piazza delle Erbe, a church of very imposing proportions, the finest in Mantua, was erected in 1472 from designs by the Florentine *Leon Battista Alberti*, but the dome was not added till 1782. The white marble façade, with its spacious portico, resembles that of an ancient temple; adjoining it is a square tower, built of red brick, and surmounted by an elegant octagonal superstructure with a Gothic spire. The summit affords a good survey.

The INTERIOR, 110 yds. in length, is covered with massive barrel vaulting, the panels of which are partly painted. *1st Chapel* on the right: *Arrivabene*, St. Antony admonishing the tyrant Ezzelino (painted in 1844). At the sides are frescoes representing Hell, Purgatory, and Paradise according to Dante. — *3rd, Cappella S. Longino:* on the left, Sarcophagus with the inscription: 'Longini ejus, qui latus Christi percussit, ossa'. To the right is the sarcophagus of Gregorius of Nazianzns. The frescoes, designed by *Giulio Romano*, represent the Crucifixion; below is Longinus; on the opposite side the finding of the sacred blood. The saint is said to have brought hither some drops of the blood of Christ. — The RIGHT TRANSEPT contains the monument of Bishop Andreasi (d. 1549), executed in 1551 by *Clementi*, a pupil of Michael Angelo. The swan is the heraldic emblem in the armorial bearings of Mantua. — CHOIR, Martyrdom of St. Andrew, a fresco by *Anselmi*, a pupil of Paolo Veronese. In the corner to the left by the high-altar is the marble figure of Duke Guglielmo Gonzaga, founder of the church, in a kneeling posture. The *Burial Chapel*, beneath the high-altar, where the drops of the sacred blood were preserved, contains a marble crucifix and an interesting statue of the Madonna and Child, carved in wood. — LEFT TRANSEPT. Chapel on the left: Monument of Pietro Strozzi, with caryatides, designed by *Giulio Romano* (best seen from the middle of the nave). Another monument, with the recumbent figure of a Count Andreasi, was also designed by *G. Romano*. — The first small chapel to the left of the W. portal contains the tomb of the painter Andrea Mantegna (d. 1506), with his *Bust in bronze. — The walls are covered with frescoes of different periods.

In the vicinity to the N.W. is a very extensive space, planted with trees and bounded by the Lago di Mezzo on the N. (drill-ground), called the PIAZZA VIRGILIANA (Pl. C, D, 2, 3), adorned with a bust of Virgil (p. 210), and containing a handsome arena, the *Teatro Virgiliano* (Pl. 16), which is used for open-air perfor-

mances on summer-evenings. Beyond the theatre, from the parapet towards the Lago di Mezzo, a superb view of the Tyrolese Alps is enjoyed in clear weather.

The *Accademia Virgiliana di Scienze e Belle Arti* (Pl. 1; D, 4) contains frescoes, sculptures, and casts of little value. Behind it is the *Liceo* (Pl. 6; D, 4) with a *Library* (a room of which contains, above the doors, the portraits of the Gonzaga family, and a Trinity, by *Rubens*, cut into two parts) and the **Museum.**

The museum contains some very valuable antiques. Near the entrance, 326. Bust of Euripides and that of an unknown Greek poet, erroneously called Virgil. To the right of the entrance, torso of a Minerva; busts of emperors; 16. Sarcophagus with the myth of Medea; 31. Funeral, an archaic relief; 36. Torso of Venus; 39. Sarcophagus with a battle of the Amazons; 198. in the centre (opposite), *Torso of Venus in Greek marble; Bacchic figures on a square pedestal; 69. Relief, perhaps from a Roman triumphal arch; in the centre, opposite, *176. Sleeping Cupid, by *Michael Angelo.* In the adjoining room, on the right, the so-called 'seat of Virgil' and inscriptions. We now return to the galleries. Window-wall, 148. Greek cippus; votive feet. Wall on the left, 171. Sarcophagus with Selene and Endymion; 180. Torso of a gladiador; 187. Large Bacchic relief. In the middle, *210. Archaic Apollo; at the end of the galleries, by the window, 276. Roman tomb-relief, father and son. On the side-wall, 281. *Colossal head of Juno, 309. Warriors sacrificing, a Greek relief; in the centre, 237. Youthful Mercury. — The lower rooms of the Accademia contain a few sculptures, including some interesting busts in terracotta, and a relief with two portraits from a chimney-piece.

Adjacent is the *Museo Patrio*, containing a collection of small prehistoric, antique, and mediæval objects.

A short distance hence, immediately beyond the *Porta Pusterla*, the S.W. gate, is situated the ***Palazzo del Tè** (Pl. 11; B, 7; contracted from Tajetto), erected by *Giulio Romano*, and containing in comparatively small apartments some of that master's largest frescoes. Antechamber, to the right of the entrance, the sun and moon. 1st Room to the left, the favourite horses of Duke Frederick Gonzaga; 2nd Room: myth of Psyche and Bacchanalians; 3rd Room: representation of the zodiac; 4th Room: fall of Phaeton and numerous smaller pictures; then a fine open loggia, and several rooms with beautiful friezes in stucco (triumphal procession of Emperor Sigismund and trains of children) by *Primaticcio;* next the celebrated **Sala de' Giganti*, with the fall of the giants, whose figures are 14 ft. in height; and lastly several cabinets, charmingly decorated in the style of Raphael, and an oblong bathing-room with shell-ornamentation. On the other side of the garden is the *Casino della Grotta*, with its tiny but exquisite apartments and its grotto encircling a small garden.

*Vasari's* interesting description of the Sala de' Giganti may be freely rendered as follows: — 'Eccentric and talented, Giulio wished to show here what he could do. He accordingly determined to adapt the walls of a corner-room in the palace for his painting, and thereby to deceive the human eye as much as possible. After he had given to this part of the palace, which stands on marshy ground, foundations of double the usual height, he caused a large round chamber with thick walls to be built upon them, the four corners outside being strong enough to bear a heavy vaulting. He then caused doors, windows, and chimney-pieces to be

erected so much out of the perpendicular, that they really seemed as if they would fall, and after he had built the room in this strange fashion, he began to paint it in the most singular conception imaginable, representing Jupiter hurling his lightnings at the giants'. The execution of these paintings is chiefly due to *Rinaldo Mantovano.*

*Giulio Romano's House*, and the *Palazzo della Giustizia*, with its colossal Hermæ, built by him, are in the Contrada Roma (Pl. B, 5).

From Mantua to Cremona, see p. 182.

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The train reaches the Po at (32 M.) *Borgoforte*, once an important tête-de-pont, the fortifications of which were blown up by the Austrians in 1866, and crosses the river by an iron bridge.

37 M. *Suzzara;* 42 M. *Gonzaga-Reggiolo.*

About 6 M. to the W., on the road from Mantua to Reggio, lies **Guastalla** (*Posta*), a small town not far from the Po, with 11,300 inhab., which in the 16th cent. gave its name to a principality of the Gonzagas, Dukes of Mantua. These princes became extinct in 1746, and their territory fell to Parma. In the market-place is the bronze Statue of Ferdinand I. Gonzaga (d. 1557 at Brussels), by *Leone Leoni.* — At about the same distance from the station, to the E., on the old road from Verona to Bologna, is situated **Mirandŏla**, once the capital of a duchy which belonged to the *Pico* family, a town with broad streets and picturesque, antiquated buildings. It was originally under the jurisdiction of the abbey of *Nonantola* and the Countess Matilda, and after many vicissitudes came into possession of the Counts of Pico, who retained their supremacy for upwards of three centuries. Count Giovanni Pico (1463-94) was remarkable for his ability and learning. Alexander I. (1619) was the first of the family who bore the title of Duke of Mirandŏla and Concordia. Francesco Maria, the last duke, sold his dominions to Modena in 1710. The old *Palace* of the dukes, the *Cathedral*, and the church of *Gesù* should be visited.

46 M. *Rolo-Novi.* — 53½ M. **Carpi** (*Albergo Leon d' Oro*, in the market-place), a town of 6000 inhab., with an old *Castle* of the Pio family, in whose duchy the town was. Alberto Pio (1475-1531) founded the *Cathedral*, which was designed by Bald. Peruzzi but not completed till the 17th cent., and also the beautiful Franciscan church of *S. Niccolà.* The handsome *Palace Court*, the *Loggia* opposite the post-office, and the fortifications also testify to the taste and energy of this prince, who was deprived of his domains by the Spaniards in 1525. — 58 M. *Soliera.* — 63 M. *Modena* (p. 295).

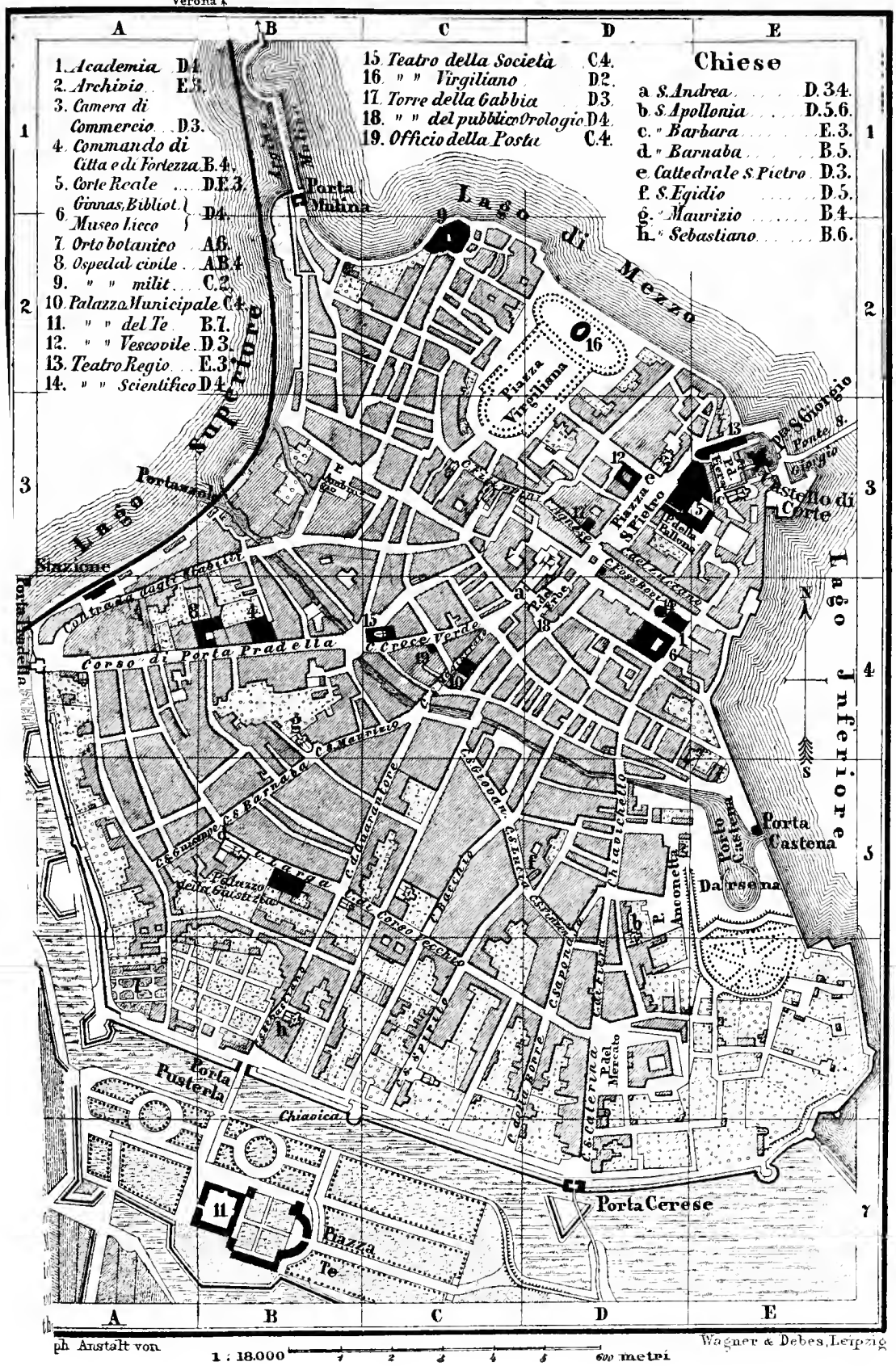
## 37. From Verona to Venice. Vicenza.

72 M. Railway in 2¾-4 hrs. (fares 13 fr., 9 fr. 10, 6 fr. 50 c.; express 14 fr. 30, 10 fr. 5 c.). Finest views generally to the left.

*Verona*, see p. 199. The train crosses the *Adige*, and traverses an extremely fertile district, covered with vineyards, mulberry trees, and fields of maize, and intersected with irrigation-trenches.

Near *S. Michēle*, on the left, stands the pinnacled castle of *Montario*, formerly the property of the Scaliger family (p. 201). — 4 M. *S. Martino.* The mineral springs of (7½ M.) *Caldiēro*, which attract many visitors, were known to the Romans. *Villanuova*, with the castle of *Soave*, once belonging to the Scaligers, on the

# Mantova. Mantua.

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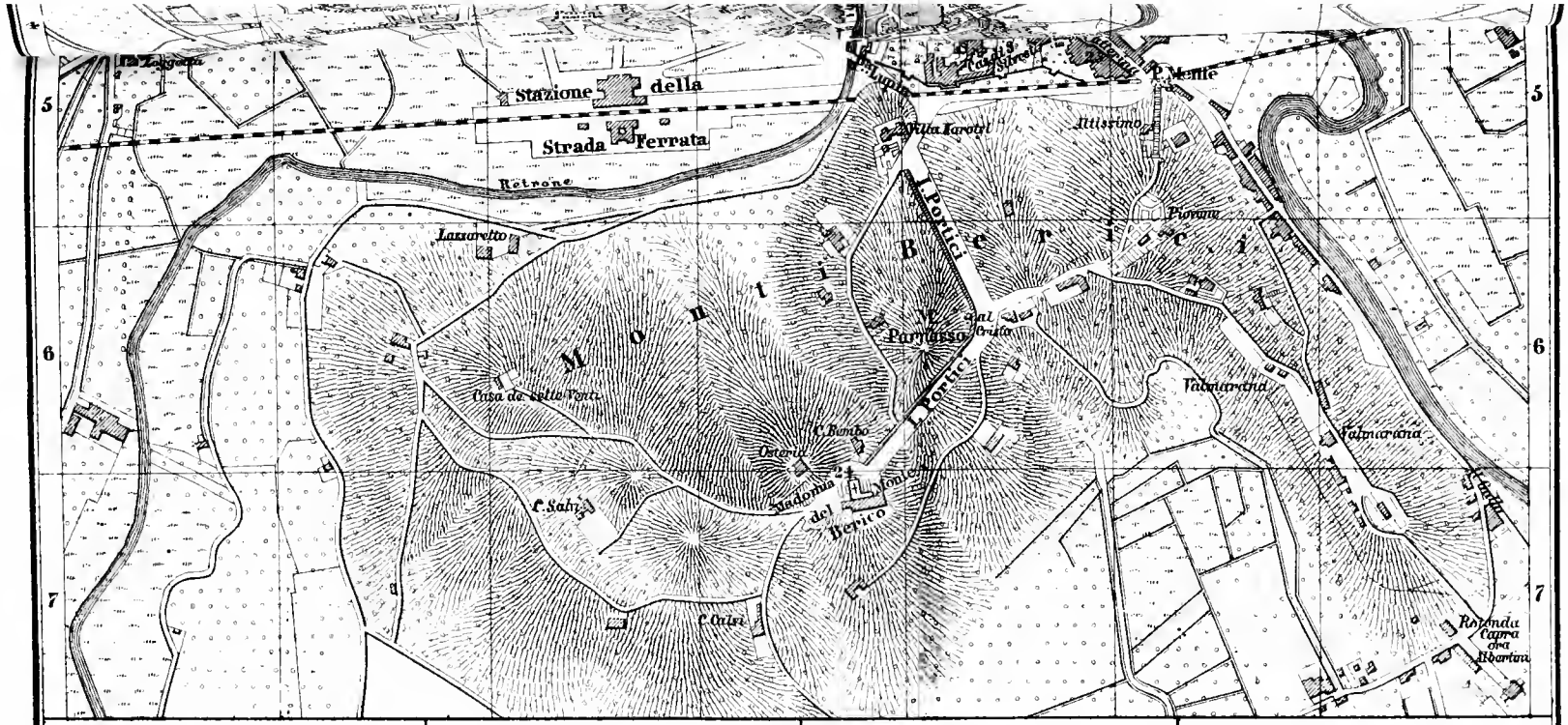
VICENZA.
A
B
C
D
E
F
G
1
2
3
4
P.ta S. Bortolo
Ospitale Civile
Casa di S. Francesco
Seminari Vescovile
S. Lucia
Recinto Cont.a Dalle Ore
P.ta S. Lucia
Ara Celi
Osp. Orfane
P.ta S. Croce
Stradone detto dei Cappuccini
Sebolin
Borgo di Santa Croce
Bortolini
Col Danelnzi
P.ta S. Biagio
C. Fontana
Casa di Ricovero
di Padova
P.za Vittorio Emanuele
P.ta Nuova
Porta Castello
P. Castello
Cavallerizza
Caffè
P. S. Giuseppe
Borgo di San Felice e Fortunato
Strada Ferrata
Lazzaretto

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|---|---|---|---|---|---|---|---|
| 1. *Archivio Notarile* | D. 3. | 15. *S. Felice e Fortunato* | B. 4. | 30 *Cimitero* | F. 1. | 44. *Nievo* | E. 3. 4. |
| 2. *Banca Nazionale* | C. 3. | 16. *S. Filippo Neri* | C. D. 4. | 31. *Collegio Cordellini* | C. 3. | 45. *Porto Coleoni* | D. 3. |
| 3. *Biblioteca* | B. 3 | 17. *e Giacomo* | D. 3. | 32. *Dame inglesi* | C. D. 2. | 46. *Trissino* | D. 3 |
| 4. *Camera di Commercio* | D. 3. | 18. *S. Giacomo Magg.re dei Carmini* | C 2 | **Palazzi:** | | 47 *Prefettizio (Loggia del Delegato)* | D. 3 |
| 5. *Casa Cividale* | F. 5. | 19. *S. Lorenzo Martire* | C. 3. | 33. *Anti ora Pilotti* | D. 4. | 48. *Annibale Thiene* | D. 3 |
| 6. *Conti* | E. 4. 5. | 20. *S. Marco in S. Girolamo* | C. 2. | 34. *Barbarano* | D. 3. | 49. *Valmarana* | D. 3 |
| 7. *Milan Massari* | D. 4. | 21. *S. Maria in Araceli* | E. 2 | 35. *Bonini* | C. 3. | 50 *Posta lettere* | D. 4 |
| 8. *di Palladio* | E. 3. | 22. *delle Grazie* | D 4. | 36. *Branzo Loschi* | D. 3. 4. | 51. *Teatro Olimpico* | E. 3. |
| 9 *Salvi* | D. E. 3. | 23. *della Misericordia* | C. 2. | 37. *Caldogno* | C. D. 3. | 52. *Eretenio* | D. 4 |
| **Chiese:** | | 24. *del Monte Berico* | D. 7. | 38. *Capra ora Roi* | D. 3. 4. | 53 *Berico* | D E. 4 |
| 10 *Duomo (Assunta di S. Maria Vergine)* | D. 4. | 25 *delle Zitelle* | E. F. 5. | 39. *Chiericati (Museo Civico)* | E 3. | 54 *Diurno* | C 4 |
| 11 *S. Caterina e S Silvestro* | E. 5. | 26. *S. Michele* | E. 3. | 40. *del Consiglio (Basilica)* | D. 3. 4. | | |
| 12 *S. Corona* | E. 3. | 27. *S. Pietro* | F. 3. | 41. *Cordellina* | D. 3 | | |
| 13 *S. Croce* | B. 2. | 28. *S. Rocco e Teresa* | B. 3. | 42. *Folco* | D. 2. | | |
| 14 *S. Faustino* | E. 3. | 29. *S. Stefano* | D. 3 | 43. *Loschi* | C. D. 4. | | |

Geograph. Anstalt von

1:18.000 0 100 200 300 400 500 metri.

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height to the left, presents a good picture of a mediæval fortified town.

13 M. *S. Bonifacio.* *Arcŏle*, 3½ M. to the S., was the scene of the battle of 15th-17th Nov., 1796, between the Austrians under Alvinczy and the French under Bonaparte, Masséna, Augereau, and Lannes. — 16 M. *Lonigo;* the village lies 4½ M. to the S.E., at the W. base of the *Monti Berici*, a chain of volcanic, wooded hills. — 20 M. *Montebello.* Beautiful view towards the mountains; the handsome château belongs to Count Arrighi. To the left, on the hill, the castles of the *Montecchi*; then stat. *Tavernelle.*

30 M. **Vicenza.** — **Hotels.** *Roma, Corso Principe Umberto, near the Porta Castello, with a beer-garden, R. 2, A. ½, L. ¾ fr.; Stella d'Oro, in the Corso; Gran Parigi, good cuisine; Ai Tre Garofani, both in the Contrada delle Due Ruote, a side-street of the Corso.

*Caffè Principe Umberto* and *Caffè Nazionale*, in the Corso; *Garibaldi*, Piazza de' Signori; **Railway Restaurant.*

*Vicenza*, the *Vicetia* of the ancients, the capital of a province, with 27,000 inhab. (commune 39,500), lies at the N. base of the *Monti Berici* (see above), on both sides of the *Bacchiglione*, near its confluence with the *Retrone.* Though the houses for the most part are crowded, the town possesses many interesting palaces, to which half-a-day may profitably be devoted.

Vicenza, like all larger towns of N. Italy, boasted in the 15th cent. of a School of Painting, which, though it was influenced by Mantegna, and never produced masters of the highest rank, yielded results of considerable importance. The earliest master of note was *Giovanni Speranza*, who, however, was soon surpassed by *Bartolommeo Montagna* (who flourished here in 1484-1523). The gallery and the churches (the Cathedral, S. Corona, and S. Lorenzo) of Vicenza contain works by the latter, and he is represented at Padua and Verona also. His compositions are strongly realistic, and he shows a predilection for muscular figures, and for colouring of a rich brownish tint. His drapery is ungraceful, but, like that of Dürer, boldly defined. His son, *Benedetto Montagna*, was unimportant, but his contemporary *Giovanni Buonconsiglio* (d. 1530), a follower of Antonello da Messina, has produced some pleasing works. In the 16th cent. Vicenza lost its importance in the history of painting, but attained a high reputation in the province of Architecture, having given birth to *Andrea Palladio* (1518-1560), the last great architect of the Renaissance, the chief sphere of whose operations was his native town. By his study of the antique in Rome he was enabled to effect a revival of what may be termed the ancient language of forms, and he made it his endeavour to exhibit in his buildings the organic connection between the different members. The chief characteristic of his school consists in a studious adherence to impressive simplicity of form, and a very sparing indulgence in the lavish enrichments in which the early-Renaissance was too apt to revel. His finest churches are at Venice, but his most numerous palaces are at Vicenza, to which they impart a uniform and handsome appearance.

The town is entered by the W. gate, the *Porta del Castello* (Pl. C, 4). Immediately by the entrance, on the right, is the *Palazzo Gusano;* adjacent, to the right, in the S.W. angle of the Piazza Castello is the *Casa del Diavolo (Pal. Giulio-Porta)*, a large unfinished palace by Palladio, the two stories of which are united by a row of Corinthian columns with a magnificent cornice. We next follow the long *Corso Principe Umberto.* On the left the new church

of *S. Filippo Neri* (Pl. 16). — A short cross-street opposite, on the right, leads to the **Duomo** (Pl. 10; D, 4), consisting of a broad and low nave with wide vaulted arches, the aisles having been converted into chapels, a choir considerably raised above the rest of the church and covered with a dome, and a crypt below it. The choir contains paintings by *B. Montagna* and *Lorenzo da Venezia* (1566). To the right in the piazza is the *Vescovado* or episcopal palace, the court of which to the right contains beautiful arcades. The Piazza del Duomo is embellished with a statue of *Victor Emmanuel*, by Benvenuti, erected in 1880.

The Via Garibaldi, or the short Contrada del Monte, to the right of the Corso (opposite which is the Contrada Porto with numerous palaces), leads to the handsome Piazza de' Signori, with two columns of the Venetian period. Here rises the ***Palazzo del Consiglio,** or *Basilica* (Pl. 40; D, 3, 4), with a double series of grand and beautiful open arcades, the lower with Doric, the upper with Ionic columns, surrounding the *Palazzo della Ragione* (town-hall), an earlier building in the pointed style. These arcades, begun in 1549, are one of Palladio's earliest works. The slender red tower is 265 ft. in height. Adjacent is the *Tribunale*. — Opposite the Basilica is the unfinished *Loggia del Delegato*, or *Palazzo Prefettizio* (Pl. 47), also by Palladio (1571), adjacent to which is the *Monte di Pietà*. In the Piazza, near the Basilica, stands a good *Statue of Palladio* in marble, by *Gajassi*, erected in 1859.

We now return to the Corso, in which, to the left, stands the *Palazzo Schio*, a Gothic edifice with a Renaissance portal.

On the left, at the E. end of the Corso, is the small *Casa di Palladio* (Pl. 8; E, 3), the façade of which was once painted; then to the right, in the Piazza Vittorio Emmanuele, the —

***Museo Civico** (Pl. 39; E, 3), established in the *Palazzo Chieregati*, one of Palladio's finest edifices, which was seriously injured in 1848, but restored in 1855 (open daily 9-4, $^1/_2$-1 fr.).

On the Ground Floor, Roman antiquities from an ancient theatre, among which two female statues only deserve mention.—The Upper Floor contains the ***Pinacoteca**. Ante-chamber: 1. *Tiepolo*, Madonna; 2. *Jac. da Ponte*, Senators kneeling before the Madonna; 31. *Strozzi*, Last Supper; 38. *Girol. dal Toso*, Madonna with SS. Catharine and Apollonia. The cabinets contain ancient terracottas and bronzes, mediæval coins, etc., and the shoes worn by the Doge of Venice on the occasion of his nuptials with the sea (p. 244). — Rooms I. and II. contain unimportant works. — Room III.: 14. *Cima da Conegliano (?)*, The Angel of Judgment; 24. *Carpaccio (?)*, Portrait; *1. *Memling*, Crucifixion (copy in the Academy at Venice, No. 315); 2. *Bernardino da Murano*, Madonna enthroned and four saints; 7. *Bellini*, Portrait; 54. *Cima da Conegliano*, Madonna with St. Jerome and John the Baptist, an early work, executed in 1489, before he had abandoned tempera for oil, the figures of good proportions, agreeable form, and firm outline *(C. & C.)*; 35. *Marco Palmezzano*, Pietà. — IV. Room: *Bart. Montagna*, *2. Madonna enthroned, with four saints and three angels; 3. Nativity of Christ; 8. Presentation in the temple; 18. Madonna enthroned, with St. Jerome and John the Baptist; 20. *Buonconsiglio*, Pietà; 21. *Speranza*, Assumption (1460); 22. *Fogolino*, Adoration of the Magi (1520). — V. Room. Portraits. — The following rooms contain engravings; in the

last there are drawings and manuscripts of Palladio. — Returning to the ante-room, we may finally visit two rooms with pictures of inferior value and the portraits of eminent natives of Vicenza. The Natural History Collection contains some fine fossils: a fish, a palm, a crocodile, etc., most of them found in the neighbourhood of Vicenza.

In the vicinity is the ***Teatro Olimpico** (Pl. 51; E, 3; fee ½ fr.), designed by *Palladio*, but not completed till 1584, after his death. It was inaugurated by the performance of the 'Œdipus Tyrannus' of Sophocles. Palladio is said to have adhered to the directions given by Vitruvius with regard to the construction of ancient theatres, but the result differs materially from what would have been anticipated. The perspective of the stage is very remarkable; it is closed by a façade adorned with statues, through three doors in which a glimpse of the distant landscape is obtained. The original orchestra in front of the stage is 5 ft. below the present wooden floor.

We now return to the Corso and proceed by the first cross-street on the right to the church of **S. Corona** (Pl. 12; E, 3), a brick edifice with a plain Lombard façade. It contains Five Saints by *Bart. Montagna* (2nd altar to the left), a Madonna of the 14th cent. with angels by *Fogolino* (4th altar to the left), a *Baptism of Christ by *G. Bellini* (5th altar to the left; fine frame), and an Adoration of the Magi by *P. Veronese* (5th altar to the right).

The street opposite leads to the church of **S. Stefano** (Pl. 29; D, 3), which contains, over the 3rd altar to the left, a large *Altar-piece by *Palma Vecchio*, the Madonna with SS. Lucia and George, an admirable example of the latest period of the master, among whose finest creations the two saints must be reckoned.

Opposite, at the corner to the left, stands the *Palazzo Thiene* (Pl. 48; D, 3), the front of which was designed by *Palladio*, while the back part *(Banca Popolare)*, facing the Via Porta, is an early-Renaissance structure. On the other side of the way rises the *Palazzo Porto Barbarano* (Pl. 34), also by *Palladio* (1570), and a little farther on, to the right, is the Gothic *Palazzo Porto-Colleoni* (Pl. 45), with a handsome portico. We now retrace our steps to the Corso and turn to the right into the Contrada S. Lorenzo, in which stands the *Palazzo Valmarano* (Pl. 49; D, 3), by *Palladio*. At the end of this street is the fine Gothic church of **S. Lorenzo** (Pl. 19; C, 3), containing (on the left) the tomb of *Bart. Montagna* (p. 215), by whom the altar-piece on the 3rd altar to the right, representing SS. Lorenzo and Vincenzo, was painted.

Near the end of the Corso, on the left, is the *Palazzo Loschi*, which contains a Bearing of the Cross by *Giorgione*. — On the way back to the station we observe on the right the Romanesque tower of the old church of *SS. Felice e Fortunato*.

A walk to the pilgrimage-church of Madonna del Monte on the Monte Berico is recommended in the morning before the heat of the day, or in the afternoon when the arcades afford shade. The

route is either through the Porta S. Giuseppe (before passing through which the *Ponte S. Michele, Pl. D, E, 4, crossing the Retrone, by Palladio, is seen on the right), or immediately to the right from the railway-station, past the *Villa Karolyi* (Pl. D, E, 5) and across the railway, to the arcade leading to the church, a passage resting on 180 pillars, and 715 yds. in length, which was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villas, and the Austrians. To the left, beyond a bend in the arcade, a view is obtained of Palladio's Villa Rotonda. The church of the **Madonna del Monte** (Pl. 24; D, 6, 7) is in the form of a Greek cross with a dome. The present left transept was the original church, erected in 1428, and adorned with pictures by *Montagna*. The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by *Paolo Veronese*, which was entirely torn to pieces in 1848, but has been restored with the aid of the copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the right an *Italia Liberata* dedicated to them by the municipio of Vicenza. Pleasant view hence (tolerable tavern).

On the hill of S. Sebastiano, at the E. base of Monte Berico (not visible from the road thither), 1½ M. from the town, is situated the celebrated ***Rotonda**, or *Villa Rotonda Palladiana* (Pl. G, 7) of the Marchesi Capra, a square building with an Ionic colonnade, surmounted by a pediment on each of the four sides. In the centre is a circular hall with a dome.

The *Cimetero* (Pl. F, 1) contains the grave of Palladio (d. 1580).

The chalybeate **Baths of Recoaro** (*Georgetti*, *Reale Stabilimento*, at the springs; *Europa*, *Posta*, *Trettenero*, in the village), about 25 M. to the N.W. of Vicenza (by carr. in 4 hrs.; diligence 6-7 fr.; carr. with two horses 25-30 fr.) are annually frequented by 7-8000 visitors. The Italian Alpine Club has fitted up a station for guides at Recoaro, in order to facilitate excursions in the vicinity.

A Branch-Line (20 M. in 1-1¼ hr.; fares 3 fr., 2 fr., 1 fr. 25 c.), recently opened, runs from Vicenza to the N. by *Dueville* and *Thiene* (Alb. della Luna), with a château adorned with frescoes by *Paolo Veronese*, to **Schio** (665 ft.; *Hôtel Ballarin alla Croce d'Oro*, R. 1½ fr.; *Stella d'Oro*), a town with 9100 inhab. and extensive wool factories, the largest belonging to Signor A. Rossi, who has founded here a workmen's colony like that at Mulhouse. Schio is an admirable starting-point for excursions. — From Schio a good road ascends the valley of the *Leogra* to the (12 M.) *Passo del Pian della Fugazza* (drive of 1¾ hr.), which forms the boundary between Italy and the Tyrol, and thence descends the valley of the *Leno* to *Roveredo* (27½ M. from Schio; p. 47).

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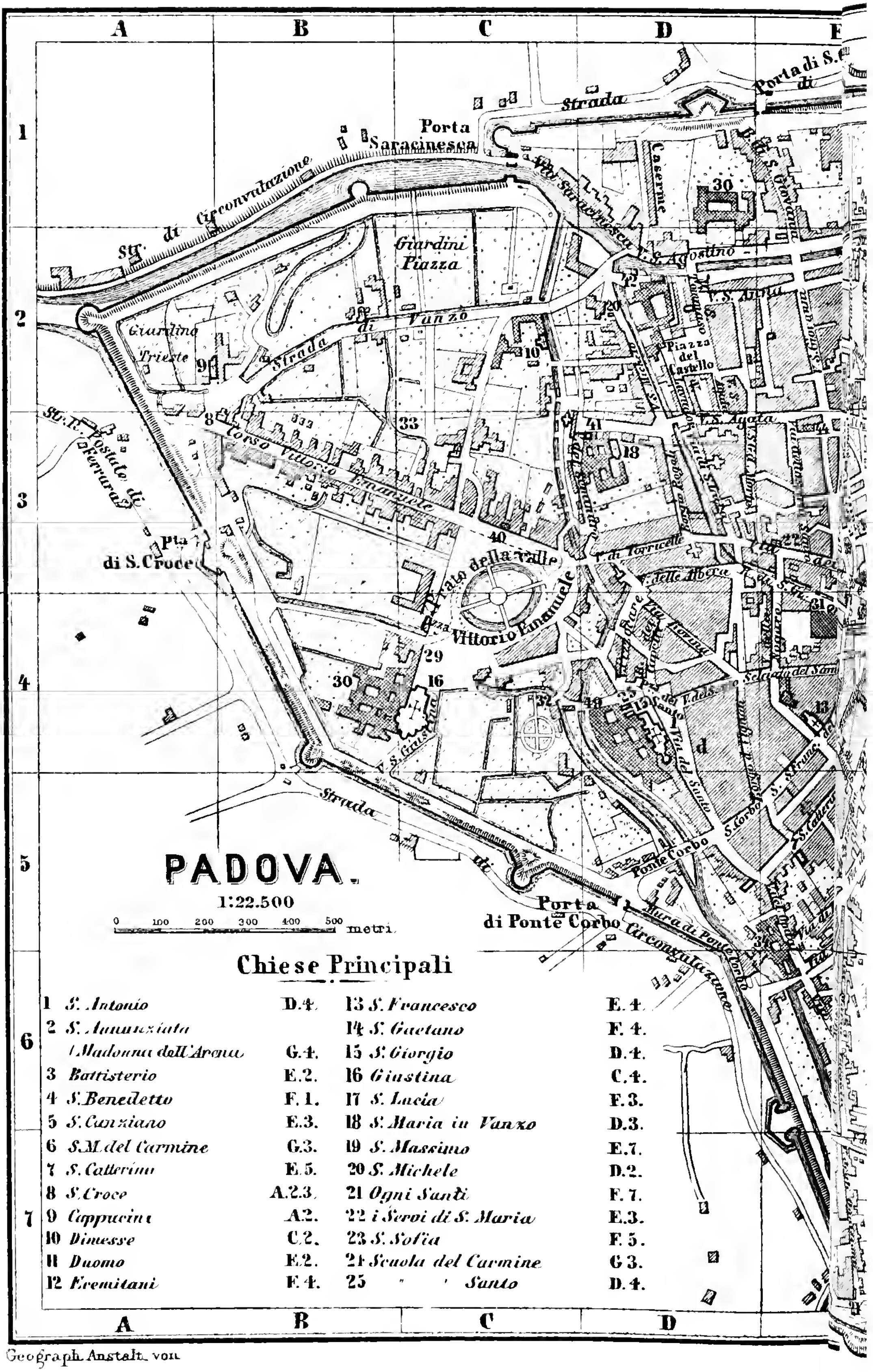
*Poiana* is the only station between Vicenza and Padua. Country flat. To the S. in the distance, the Monti Euganei (p. 299).

49 M. **Padua,** see below.

To the left, as the train proceeds, the Tyrolese Alps are perceived in the distance. Near stat. *Ponte di Brenta* the line crosses the *Brenta;* at stat. *Dolo* a lofty, slender campanile; at (61 M.) stat. *Marano* an arm of the Brenta is crossed. From (66 M.) *Mestre*

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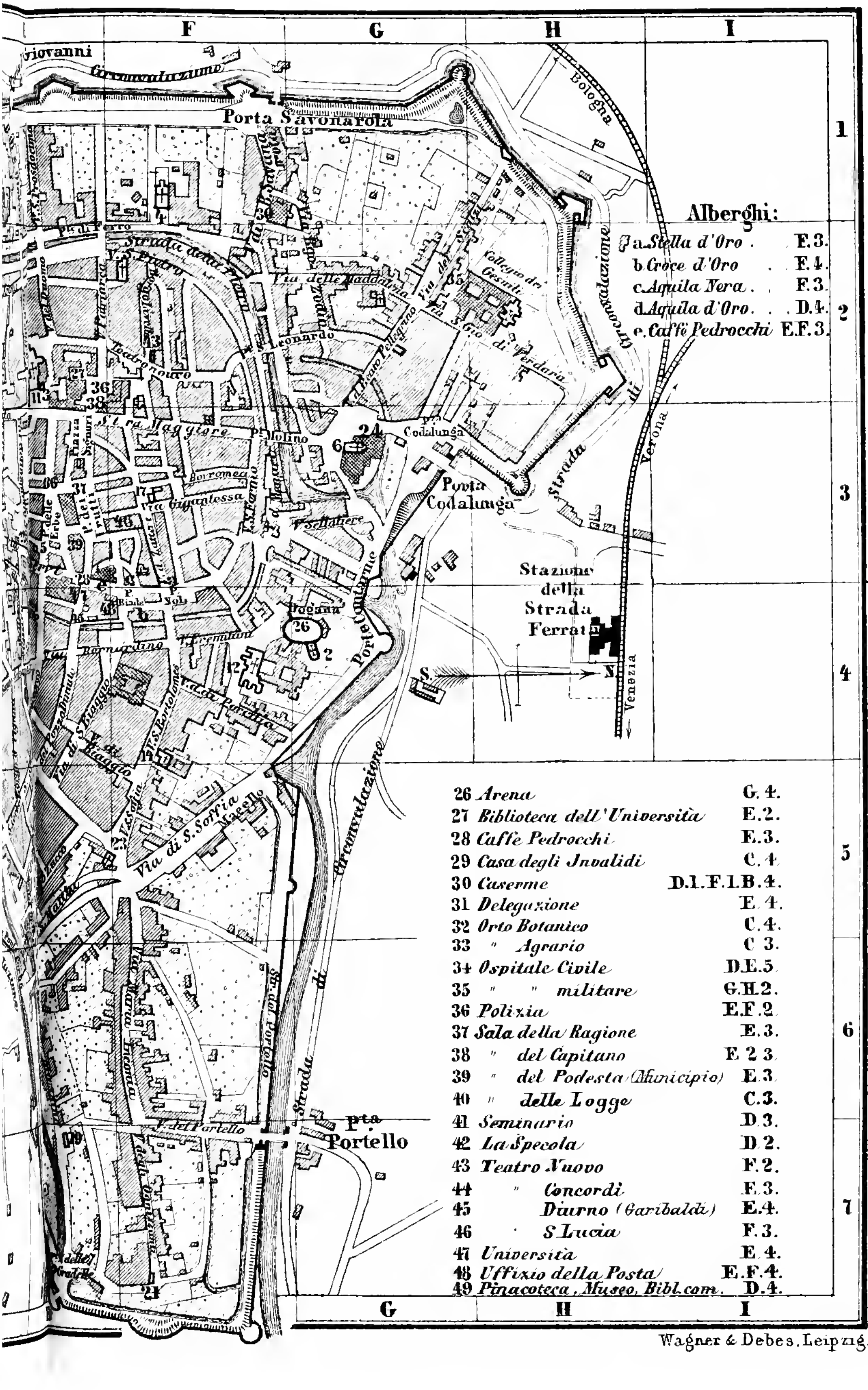


Wagner & Debes, Leipzig.

the line to Trieste by Udine diverges to the N. (R. 41). *Venice*, with its dark blue line of towers and churches rising from the sea, now gradually comes into view. The islands with their groups of houses appear to float in the water. The line passes *Fort Malghera* and two large barracks on the left, and reaches the immense *Bridge*, (222 arches, length 2 1/3 M., breadth 28 ft.), by which the train crosses the *Lagune* in 8 min. and reaches the station of (7 1/2 M. *Venice* (see p. 228).

## 38. Padua, Ital. *Padŏva*, Lat. *Patavium*.

**Hotels.** *Hôtel Fanti Stella d'Oro (Pl. a; F, 3), in the Piazza dei Noli, now Garibaldi, R. from 3, B. 1 1/2, D. 5, L. and A. 1 3/4 fr.; *Croce d'Oro (Pl. b; F, 4), in the Piazza della Posta, with baths, R. 3, D. 3-5, omnibus 1, A. 3/4 fr., good cuisine, and moderate charges; Aquila Nera (Pl. c; F, 3, 4), in the same piazza and belonging to the same proprietor, opposite Café Pedrocchi; Paradiso, adjoining the Hôtel Fanti; Due Croci Bianche, opposite S. Antonio; Albergo del Sole d'Oro, Via S. Matteo 1150, to the E. of the Via S. Fermo (Pl. F, 3), unpretending.

**Cafés.** **Pedrocchi* (Pl. 28; E, F, 4), opposite the University, an imposing edifice with halls and columns of marble; **Vittoria*, in the Piazza Unità d'Italia. — **Restaurants.** *Gasparotto*, at the back of the Caffè Pedrocchi; *Birraria di Franc. Stoppato*, Via Eremitani.

**Cabs.** '*Broughams*' are those with one horse. to or from the station 1 fr., luggage 40 c., 1/2 hr. 1 1/2 fr., 1 hr. 2 fr., drive in the town 50 c., at night 25 c. more. *Omnibuses* from the hotels meet each train.

**Sights.** The following walk is recommended. Proceed straight through the Porta Codalunga (Pl. G, H, 3), then turn to the left past the church of *I Carmini* (**Scuola* adjacent) to the Ponte Molino and the Strada Maggiore, follow the latter to the *Piazza de' Signori* (or Unità d'Italia), turn into the *Piazza dei Frutti* to the left, pass through the *Sala della Ragione* to the *Piazza delle Erbe*, see the *Café Pedrocchi* on the left, turn to the right to the Strada di S. Lorenzo and (where there is a direction 'al Santo') again to the right into the Selciato di S. Antonio leading to the **Santo (Scuola, S. Giorgio, Museo Civico)*; then back to the Café Pedrocchi, pass through it, and cross the *Piazza Cavour* and *Piazza Garibaldi* to the right to the **Eremitani* and **S. Annunziata*.

*Padua*, the capital of a province, with 44,700 inhab. (commune 72,200), is situated on the *Bacchiglione*, which flows through it in several branches, and occupies an extensive area. Its tortuous streets are generally flanked with low and narrow '*Portici*' or arcades, but many of the more important thoroughfares have recently been widened by the removal of the portici on one side. Some of the numerous bridges, which cross the different arms of the river, date as far back as the time of the Romans. Padua enjoys the reputation of being the cheapest town in N. Italy.

Padua traces its origin to Antenor, the mythical King of Troy, and brother of Priam, and in the reign of Augustus was the wealthiest town in Upper Italy. At a later period all the ancient monuments were destroyed during the immigration of the barbarian hordes. In the middle ages the town took the part of the Guelphs, and in 1318 appointed *Jacopo da Carrara* to the Signoria. The princes of this family were much harrassed by the princes of Verona and the republic of Venice, and were at length obliged to succumb in 1405, when the town was annexed to Venetia. The *University*, founded by the Emperor Frederick II. in 1238, rendered Padua a very famous seat of learning throughout the whole of the middle ages.

In the HISTORY OF ART Padua is also a place of importance, its reputation as the great focus of Italian science having attracted artists from many other places. Thus the Florentine masters *Giotto*, *Donatello*, *F. Lippi*, and *Uccelli*, found abundant occupation here. The school of art founded here by *Squarcione* in the first half of the 15th cent. exhibits a strange bias towards scholastic elements. Squarcione, though not a professional artist, made a valuable collection of works of art during his travels, and caused a number of young artists to make drawings from these models. The greatest Paduan master was *Andrea Mantegna* (p. 210), and the school exercised no inconsiderable influence on that of Venice. The austere style peculiar to the Paduan pictures is perhaps due to the doctrinal mode in which the artists were instructed, and to their predilection for richness of decoration, for which Squarcione's collection doubtless supplied abundant models.

***S. Antonio** (Pl. 1; D, 4), the Basilica of St. Anthony of Padua (d. 1231; a contemporary of St. Francis of Assisi), commonly known as '*Il Santo*', is supposed to have been designed by Niccolò Pisano in 1237, but was not begun till 1256. The principal part of the church was completed in 1307, the remainder not before 1475 (when the domes were raised); the whole was restored in 1749 after a fire. This vast structure with its seven domes is larger than S. Marco at Venice. Over the portal of the façade, which is 117 ft. in width, stands a statue of the saint; in the lunette Madonna with SS. Bernardino and Antonio, a fresco by *Mantegna* (1452). The church is 100 yds. in length, 49 yds. in width across the transepts, and 123 ft. high in the centre.

The **Interior** is whitewashed. The nave and aisles are supported by twelve pillars; the semicircular choir contains eight clustered columns and a series of eight chapels.

At the entrance, in the nave on the right and left, are two handsome benetiers, with statuettes of St. John the Baptist and Christ, dating from the beginning of the 16th century.

RIGHT AISLE. By the 1st pillar a *Madonna in Trono with SS. Peter, Paul, Bernard, and Anthony, an altar-piece by *Antonio Roselli* of Bergamo. — 1st CHAPEL: Altar with reliefs in bronze by *Donatello*, representing the miracles of St. Anthony; on the left the sarcophagus of General Gattamelata (p. 222), and on the right, that of his son.

RIGHT TRANSEPT. **Cappella S. Felice*, restored in 1773, with a handsome altar of 1503, and frescoes from the history of Christ and St. James, by *Altichieri da Zevio* and *Jac. d'Avanzo*, painted in 1376. The paintings on the left wall are somewhat stiff and constrained; but those on the back-wall are free and dignified.

LEFT TRANSEPT. **Cappella del Santo*, designed by *Sansovino;* the façade has four columns and two elegant corner-pillars adorned with reliefs by *Matteo* and *Tommaso Garvi;* between the five arches are the Evangelists. The walls are embellished with nine *Reliefs of the 16th cent., representing scenes from the life of St. Anthony: (beginning to the left of the altar) *1. Ordination of St. Anthony, by *Antonio Minelli* (1512); 2. Murder of a woman afterwards resuscitated by the saint, by *Giovanni Maria Padovano;* 3. Resuscitation of a youth, by *Girolamo Campagna;* 4. A suicide surrounded by women, by *Sansovino;* 5. Resuscitation of a child, begun by *Minelli*, and completed by *A. Sansovino* (1528); 6. *Tullio Lombardo* 'Discovery of a stone in the corpse of a miser instead of a heart (1525); 7. *Tullio Lombardo*, Cure of a broken leg; 8. Miracle with a glass, begun by *Dentone*, and finished by *Stella*; *9. St. Anthony causes a child to bear testimony in favour of its mother, by *Antonio Lombardo* (1505; beautiful and dignified, but somewhat frigid). — The bones of the saint repose beneath the altar, which is adorned with many votive tablets. Two magnificent silver candelabra, borne by angels in marble. The white and

golden ornamentions on the vaulting, executed by *Tiziano Minio*, are of great beauty. — On the N. side of the choir is the *Cappella del B. Luca Belludi*, a pupil of S. Anthony, with frescoes representing the history of St. Philip and St. James the Less, painted by *Giov.* and *Ant. Padovano* in 1382 (or by *Giusto Padovano* of Florence), and restored in 1786; the walls are covered with numerous votive paintings.

Left Aisle. Large monument of the Venetian Admiral *Caterino Cornelio* (d. 1674), with two figures as supporters, two prisoners in fetters, and the life-size statue of the admiral by *Giusto le Curt;* *Monument of *Antonio de' Roycellis* (d. 1466), of an architectural character.

In the Choir are twelve reliefs in bronze, representing scenes from the Old Testament, most of them executed by *Vellano*, a pupil of Donatello, at the end of the 15th cent.; two of the finest (David before the Ark, Judith and Holofernes) are by *Andrea Riccio* (1507). The features of the full-length figure of St. Anthony are said to be faithfully represented. The *Reliefs on the altar and the symbols of the four evangelists on the right and left are by *Donatello.* Adjacent to the altar is a bronze *Candelabrum, 11½ ft. in height, by *Andrea Riccio*, adorned with a variety of Christian and heathen representations (1507). The *Crucifix in bronze, with the Virgin and the tutelary saints of Padua, is by *Donatello;* the marble work is attributed to *Girolamo Campagna.* Above the door at the back of the ambulatory is a terracotta relief of the Entombment, by *Donatello.*

Nave. By the 2nd pillar on the left the *Monument of *Alessandro Contarini* (d. 1553), General of the republic of Venice, with six slaves as supporters. By the opposite pillar (2nd on the right) is the simple and chaste monument of *Cardinal Bembo* (d. 1547); by the 4th pillar on the left the monument of the Venetian Admiral *Hieronymus Michael* (d. 1557). The Sacristy contains some mosaics in wood by the brothers *Canossa* (15th cent.).

The Cloisters, entered from the S. aisle (several monuments and frescoes in the style of Giotto in the passage), with their wide and lofty pointed arches, contain a number of ancient tombstones.

The Sanctuary (admission 6 fr.), added to the church in 1690, contains a valuable collection of admirable **Goldsmith's Work* of the 15th and 16th centuries, including the marshal's baton of Gattamelata, a reliquary with the tongue of St. Anthony, a Gothic censer, and a credence plate.

The ***Scuola del Santo*** (Pl. 25; D, 4), adjoining the church, the assembly-hall of the brotherhood of St. Anthony, is adorned with seventeen frescoes representing, like those in the Cappella del Santo (p. 220), scenes from the life of the saint. Several of them are by *Titian*, who at the time of their execution (1511) had transferred his residence to Padua, probably in consequence of the depressed state of Venice after the war with the League of Cambrai. Written catalogue for the use of visitors; best light in the afternoon; fee 50 c.

By early Paduan masters Nos. 4, 8, and 10; by *Domenico Campagnola*, chosen by Titian as his assistant, Nos. 3, 9, and 17; by *Titian*, No. *1. St. Anthony giving speech to a child; 11. The saint saves a woman who is threatened with death by her jealous husband; 12. Healing of a youth. The rest are painted by pupils of Titian.

'No doubt the frescoes at Padua are creations of a master and a colourist, yet the same master did many times better in oil, and unless we suppose that the walls of the Santo are so changed as to have lost all trace of their original beauty, we must believe either that Titian trusted too much to his assistants, or that he disliked fresco as a craft altogether. Venice in the person of her greatest craftsman was so far below Florence that she could not produce a fresco painter equal to Andrea del Sarto, while Florence on the other hand never produced a colourist equal to Titian.' — *Crowe and Cavalcaselle's Titian.*

The ancient **Cappella S. Giorgio,** adjacent, contains twenty one admirable frescoes of 1377 by *Jacopo d'Avanzo* and *Altichieri*, discovered in 1837 by E. Förster.

To the right, below, is the legend of St. Lucia, above it the legend of St. Catharine; to the left, above and below, the legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity. Afternoon-light most favourable.

In front of the church is the equestrian **Statue of Erasmo da Narni*, surnamed *Gattamelāta*, commander of the army of the Republic of Venice in 1438-41, cast in bronze by *Donatello*, the first great specimen of bronze-casting of the modern period of Italian art, erected in 1443.

To the right of the Scuola da Santo is the **Museo Civico** (Pl. 49; D, 4), with a fine façade and staircase, containing the civic *Library*, the *Archives*, and the *Pinacoteca*. The present building was erected in 1881 by *Cam. Boito* of Milan, on the site of the old monastery of S. Antonio, the cloisters of which have been retained.

In the Cloisters are columns, friezes, and other remains of a Roman temple, excavated near the Café Pedrocchi (see p. 219); farther on, numerous Roman tombstones, the so-called *Monument of the Volumnii, mediæval coats of arms, memorial stones, etc.

**Upper Floor.** The Sala Emo-Capodilista contains numerous pictures, few of which are of any importance: 12. *Girol. Santa Croce*, Holy Family with God the Father in a 'Glory'; 9. *Vincenzo da Treviso*, Madonna with saints; *Boccaccino*, 146. Madonna with saints, 204. S. Agatha; 331. *Fr. Beccaruzzi*, Madonna with saints. — In the Adjoining Room are crayons, water-colours, drawings, works in wood and marble, curiosities, etc. — Passage to the Large Hall: 1. *Ant. Bonazza*, Pietà, in Carrara marble. — Large Hall: *26. *Palma Giovane*, The Saviour, with figures of Justice and Abundance above, and of the donors Jac. and Giov. Soranzo at the sides; 96. *Dom. Campagnola*, Madonna with saints; *132. Tapestry of Flemish workmanship, representing a siege, *179. *Padovanino*, Joseph and Potiphar's wife; *203. *Paolo Veronese*, Martyrdom of SS. Primus and Felicianus; 218. *Aless. Turchi*, Scourging of Our Saviour; 229. *Padovanino*, Portrait of himself; 287. *Garofalo*, Holy Family; **Romanino*, Madonna with four saints (in an ancient frame). — The Bottacin Collection includes miniatures and drawings, and several articles formerly in the possession of the Emperor Maximilian of Mexico. — The Cabinet of Coins contains a complete and valuable collection of the coins and medals of Padua. — A hall in the Library contains copies of all the books relating to Padua. — In the Archives are preserved the original documents concerning the canonisation of the saints Anthony and Francis; a 'Raccolta Dantesca', a 'Raccolta Petraresca', etc.

In the Via del Santo, No. 3950 (to the E. of S. Antonio), in the midst of a neglected garden, stands the dilapidated *Palazzo Giustiniani*, built by Falconetto for Luigi Cornaro in 1524, and finely embellished with frescoes and plastic ornamentation in stucco.

***Eremitani** (Pl. 12; F, 4), an Augustine church of the middle of the 13th cent., judiciously restored, with painted vaulting of wood, is a long building, destitute of aisles, columns, and pillars.

On the right and left are two old monuments of Princes of Carrara, the ancient lords of Padua, in a style peculiar to this town. By the entrance-wall are two altar-screens with frescoes and painted statues. — The walls of the Choir are covered with indifferent frescoes by *Guariento* (be-

ginning of 15th cent.), representing scenes from the history of the Augustinian Order.

The *Cappella S. Jacopo e Cristoforo, adjoining the right transept, is embellished with celebrated frescoes, forming one of the finest existing specimens of Upper Italian art. Although now considerably damaged, these pictures are still very attractive, while their decorative parts show that the *School of Squarcione*, from which they emanated, was indebted for many suggestions to its study of the antique. The Evangelists on the ceiling are the poorest, and probably the earliest part of the work. The four upper sections on the wall on the right are also by inferior artists the St. Christopher with the Infant Christ is by *Bono;* the two highest scenes, representing St. James as a worker of miracles, and St. James before the king, are by an unknown master *(Zoppo?);* the adoration of the giant saint (central section on the right) is by *Ansuino da Forli.* The paintings on the wall and vaulting of the recesses of the choir, are by *Niccolò Pizzolo*, an able master of Padua. who died young. By far the most important of all these works are the *Pictures with which Andrea Mantegna completed the cycle in the second half of the 15th century. The left wall presents to us the life of St. James from his calling to his execution. The lower scenes exhibit greater ability and maturity than the upper, so that we can almost trace the master's progress step by step. The Execution and Burial of St. Christopher, the last pictures on the right wall, also by *Mantegna*, are sadly injured. — The large altar-relief of the Madonna and saints in terracotta, by *Giov. da Pisa*, a pupil of Donatello who worked for a considerable time at Padua, has visibly influenced the painters of the frescoes.

The chapel to the right of the high-altar contains a Coronation of Mary of the school of *Giotto.*

The Sacristy (entrance to the left of the choir) contains an altar-piece by *Guido Reni* (covered), representing John the Baptist, and a monumental relief of a mourning female figure, by *Canova.*

On the N. side of the Piazza in front of the church is the entrance (if closed, ring at the large wooden gate; fee 1/2 fr.) to the **Madonna dell' Arena** (*Annunziata*, Pl. 2; G, 4), situated in an oval garden which shows the outlines of an ancient amphitheatre. The chapel, which is oblong in form, was erected by *Scrovegno*, a Paduan architect, in 1303, and its walls and vaulting are completely covered with a series of **Frescoes by *Giotto*, most of which are well preserved (restored by Botti). The period of their execution is determined by the fact that Dante and Giotto met at Padua in 1306. Morning-light is the most favourable.

These frescoes represent the History of the Virgin and Christ, as narrated in the apocryphal Proto-Evangelium and in the New Testament, and end, according to ancient custom, with the Last Judgment painted on the entrance-wall. The last work is much injured, and was probably executed more by Giotto's pupils than by the master himself, whose hand is unmistakeably revealed only in the graceful figure of Christ at the top, surrounded by apostles, angels, and saints. The paintings on the side-walls are arranged in four rows, one above another. The Uppermost Row (beginning to the right of the choir-arch) relates the history of the Virgin from the rejection of Joachim's sacrifice to Mary's bridal procession. The *Birth of the Virgin* and the *Presentation of the Virgin in the Temple* are marked by much delicacy of treatment. — The Second Row begins with the Annunciation (choir-arch), and depicts the youth of Christ and the events of his ministry up to the driving of the money-changers out of the Temple. The finest scenes are the *Adoration of the Magi*, the *Flight into Egypt*, and the *Entry into Jerusalem.* — The highest flight of Giotto's imagination is seen in some of the paintings in the Third Row, which is mainly occupied with the scenes of the Passion.

The representation of the beginning of Christ's sorrows by the *Corruption of Judas* (to the left of the choir-wall) is a fine dramatic touch. In the *Crucifixion* Giotto has not only surpassed all his predecessors in the nobility of his conception of the person of the Divine Sufferer, but has added a most affecting and pathetic feature in the numerous cherubs, who show every degree of sympathy and sorrow. The gem of the whole series, however, is the *Pietà*, or the dead body of Christ wept over by the Virgin and her friends. The tone of the composition is in admirable keeping with its tragic content. — The Lowest Row consists of allegorical figures of the Virtues and Vices in grisaille, and leads up naturally to the Last Judgment, the Vices standing on the same side as Hell, the Virtues on that of Paradise. The painting of Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in portraying forms of placid gracefulness as in the domains of passion and emotion. — The Frescoes in the Choir (Glorification of the Virgin) are by a later hand, and of little importance. (Photographs from the originals may be purchased of Naya at Venice, 3 fr. each, see p. 231.) — At the back of the altar is the monument of the founder of the church, *Giovanni Pisano*, 1321.

Near the Porta Codalunga, in the vicinity, is the church of **I Carmini** (Pl. 6; G, 3), with a dome and large choir with six chapels on each side, and an unfinished façade. — In the adjacent open space rises a monument to *Petrarch*, erected by the town on 18th June, 1874, the 500th anniversary of his death.

On the right is the ***Scuola del Carmine** (Pl. 24; G, 3; now a baptistery; sacristan in the cloisters), with sadly-damaged frescoes from the lives of Christ and SS. Joachim, Anna, and Mary.

Left, *Titian*, Meeting of Joachim and Anna, executed still earlier than the frescoes in the Scuola del Santo (p. 221), 'a hasty work unworthy of the master'; *Girolamo da Santa Croce*, Birth of Mary, Presentation in the Temple, Purification, and Sposalizio; the others by Paduan masters. *Altar-piece, Madonna and Child in an attitude of benediction, by *Palma Vecchio*.

The *Palazzo Giustiniani*, Via Pensio, contains a private picture-gallery, including several portraits by Titian (among others the sketches for the portraits of Philip II. and Francis I.).

The **Cathedral** (Pl. 11; E, 2), with a plain façade, was built by *Righetto* and *Della Valle* about 1550. The *Baptistery* (Pl. 3; E, 2), adjoining it on the N., a brick structure of the 12th cent., is adorned with frescoes of 1380; the sacristy contains some miniatures of the 12-15th centuries. — Adjacent is the *Library* of the Cathedral Chapter, containing an interesting painting by *Semitecolo* of Venice (1367).

In the Piazza dell' Unità d'Italia (formerly *Piazza de' Signori*; Pl. E, 3) rises the **Loggia del Consiglio,** or *Gran Guardia*, by *Biagio Rossetti*, a very elegant example of the early-Renaissance style, possessing a deep vestibule with an open arcade above a broad and lofty flight of steps. In front stands an ancient *Column*, surmounted by the Lion of St. Mark. At the end of the piazza is a the *Palazzo del Capitano*, with a clock-tower, which which was the seat of the Capitano, or governor, during the Venetian supremacy, and now contains the *University Library;* the portal is by *Falconetto*. Opposite are two streets leading to the Piazza dei

Frutti and the Piazza delle Erbe. On the E. side of the latter is the *Palazzo del Municipio* (Pl. 39; E, 3), of the 16th cent., and on the W. side the modern *Palazzo delle Debite.* Between the Piazza delle Erbe and the Piazza dei Frutti lies the *Palazzo della Ragione* (Pl. 37; E, 3), briefly known as **Il Salone,** a '*Juris Basilica*' as the inscription records, erected in 1172-1219. It is celebrated for its great *Hall* with vaulted wooden ceiling, formed by the removal of two division-walls after a fire in 1420, and perhaps the largest in Europe, 91 yds. in length, 30 yds. in breadth, and 78 ft. in height.

This hall contains a large wooden model of a horse by *Donatello*, which has given rise to various conjectures, but was probably used by the artist as a model for the horse in the monument of Gattamelata (it closely resembles the third horse to the right on St. Mark's at Venice, p. 239, which was probably the prototype). Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy, who is believed to have been born at Abano (p. 299). The walls are adorned with about 400 pictures in fresco, painted soon after 1420 by *Giov. Miretto* and others (frequently retouched), representing the influence of the constellations and the seasons on mànkind (custodian ½ fr.).

Under the loggia towards the Piazza dei Frutti, and that towards the Piazza delle Erbe, both added in 1306, are Roman antiquities, chiefly inscriptions.

The **University** (Pl. 47; E, 4), opposite the Café Pedrocchi, is established in a building called '*Il Bò*', from a tavern which once existed in the vicinity with the sign of the ox. Below the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous inscriptions and armorial bearings of distinguished '*cives academici*'.

In the *Via delle Torricelle* (Pl. D, 3), near a small bridge over the Bacchiglione, is a small tablet, immured in the wall, marking the spot where Ezzelino doffed his helmet and kissed the town-gate on capturing Padua in 1237. — This street ends on the S. at the —

***Prato della Valle** (Pl. C, 3, 4), now called the *Piazza Vittorio Emmanuele II.*, originally a grassy dale, now a promenade adorned with a double series of 82 statues. In the inner row to the left, No. 76. *Steph. Bathori*, 75. *John Sobieski* 'qui Patav. academ. alumnus ingenio, patriam rex etc. illustr.'; in the external row *Tasso*, *Ariosto*, *Petrarch*, *Galileo*, *Gustavus Adolphus*, *Livy*, etc. A few of these statues only possess artistic value, such as those of *Poleni* and *Capello* by Canova. This spacious Piazza presents a busy scene at the time of the fair *(fiēra)*, which begins on the festival of St. Anthony (13th June) and lasts for a fortnight.

On the W. side of the Prato is the *Loggia Amulea* (Pl. 40), a modern Gothic structure, used by the judges at the horse-races held on the Prato annually, on 12th June. Below are the marble *Statues of Dante* and *Giotto*, by Vincenzo Vela.

Inscriptions: 'A Dante poeta massimo di patria concordia propugnatore festeggiando Italia il 6 centenario dal suo natale Padova gloriosa di sua dimora p. 1865', and, 'a Giotto per lo studio del vero rinovatore della pittura amico di Dante lodato nel sacro poema Padova da suoi affreschi illustrata p. 1865'.

*Dante's House* is No. 3359, Ponte S. Lorenzo. In front of it is a mediæval sarcophagus, which, as travellers are assured, contains the bones of the Trojan Antenor, who, according to Virgil, was the founder of Padua.

To the S.E. of the Prato is situated the church of ***S. Giustina** (Pl. 16; C, 4), an edifice of strikingly noble and imposing proportions, completed in 1516 by *Andrea Riccio* or *Briosco*. The unadorned façade of brick is approached by a handsome flight of twelve steps, of the entire breadth of the structure. The interior consists of a nave and aisles, bordered on each side by a row of chapels. The aisles are roofed with barrel vaulting, the nave with three flat domes. The transept and choir are terminated by semicircular recesses and surmounted by four lofty cupolas.

The church is paved with black, yellow, and red marble. In the left transept is the sarcophagus of St. Luke, in the right transept that of St. Matthew. Over the high-altar, which contains the tomb of St. Justina, is the *Martyrdom of St. Justina, by *Paolo Veronese*. Magnificently carved *Choir-stalls from drawings of *Campagnola* (1552), in 50 different sections, each representing a subject from the New Testament above, and one from the Old below. In the chapel on the right of the choir is represented the Virgin with the body of Christ, at the sides John and Mary Magdalene, a large group in marble by *Parodi* (17th cent.). The old choir, the sole remnant of the original church, also possesses fine carved stalls.

In the vicinity is the *Botanic Garden* (Pl. 32; C, 4), founded in 1545 and one of the oldest in Europe, well stocked with trees peculiar to the south. It contains a palm, 30 ft. high, which served as a type to Goethe in his theory of the metamorphosis of plants. The tree is now enclosed in a building with a suitable inscription.

Excursion to the *Euganean Hills*, see p. 299.

## 39. From Vicenza to Treviso. From Padua to Bassano.

From Vicenza to Treviso, 37 M., railway in 2¼ hrs.; fares 5 fr. 50, 4 fr., 2 fr. 40 c.

*Vicenza*, see p. 215. — 8 M. *S. Pietro in Gù;* 10 M. *Carmignano*, beyond which the *Brenta* is crossed; 12½ M. *Fontaniva*.

14 M. **Cittadella**, a town of 8900 inhab. and the junction for the Padua and Bassano railway (see below). The *Cathedral* contains a Last Supper by *Jacopo Bassano*. — 18 M. *San Martino di Lupari*.

22 M. **Castelfranco** *(Albergo della Spada; Caffè del Genio)*, a pleasant country-town, in the centre of which rise the towers and walls of its old castle, was the birth-place of the painter *Giorgio Barbarella*, surnamed *Il Giorgione* (about 1467-1511). Behind the high-altar of the *Cathedral* is a *Madonna with SS. Francis and Liberale by that master; in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by *Paolo Veronese*, an early work brought from the Villa Soranza. *Sig. Dom. Tescari*

possesses a collection of pictures, which includes several by early Venetian masters and a female portrait by *Giorgione*. The principal piazza is embellished with a marble *Statue of Giorgione*, by Benvenuti.

Castelfranco is the most convenient starting-point for a visit to the Villa Giacomelli, near *Masèr*, which may be reached by a carriage with one horse in 1¾ hr. A small detour may be made so as to include the *Villa Fanzolo*, which contains some frescoes by *P. Veronese*, imperfectly restored. — The *Villa Giacomelli, formerly called the *Villa Manin* and often spoken of as the *Villa Masèr*, after the neighbouring village, was erected by *Palladio*, and is celebrated for its frescoes by *Paolo Veronese*, executed for the Venetian patrician Marcantonio Barbaro, and ranking among the best works of the master. A series of mythological representations and scenes from social life, grandly conceived, are here presented to us, while a number of the illusive figures so frequently used in the art of a late period are introduced. Such are, immediately by the entrance, a girl and a page, who through a half-opened door apparently watch the persons entering. The dining-room with its fantastically-painted architecture is adorned with representations of Ceres with her train and Cupids. The ceiling of the great hall is decorated with paintings of the Councils of the Gods, and the Feast of the Gods on Mount Olympus. Those who wish to obtain a good idea of a patrician abode of the luxurious 16th cent. should not omit to make this excursion. The chapel attached to the villa contains ornamentation in stucco by *Al. Vittoria*. — The return-drive may be made viâ *Monte Belluna* (Corona) to Istrana (see below) in 1¾ hr.

25½ M. *Albaredo;* 30 M. *Istrana;* 33 M. *Paese;* 37 M. *Treviso*, see p. 277.

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From Padua to Bassano, 30 M., railway in 1¾-2¼ hrs.; fares 4 fr. 20, 3 fr. 15, 1 fr. 95 c.

*Padua*, see p. 219. The train crosses the *Brenta*. 3 M. *Vigodarzere;* 7 M. *Campodarsego;* 9 M. *S. Giorgio delle Pertiche;* 12 M. *Camposampiero*, with 2700 inhab.; 16 M. *Villa del Conte*.

20½ M. *Cittadella*, see p. 226.

25 M. *Rossano;* 26 M. *Rosà*.

30 M. **Bassano** (**S. Antonio; Mondo*), a charmingly-situated town with 13,700 inhab., the seat of a bishop, and surrounded by old ivy-clad walls. The houses of the market-place show some interesting remains of the early façade-painting which was so common in the towns of the Venetian Terra Ferma (comp. p. 278).

Near the market is the Civic Museum (open during the middle of the day; adm. at other times by fee), containing a number of works by the *Da Ponte* family, most of whom acquired the surname of *Bassano* from their birthplace.

Room I.: *Francesco Bassano* (farther of Jacopo), Madonna with SS. Peter and Paul; *Jacopo Bassano* (1510-92; the most eminent of this group of artists, who all paint in his manner), Nativity of Christ, and St. Valentine baptising a dumb girl; *Leandro Bassano* (d. 1623; son of Jacopo), Portrait of the Podestà Capello. — Room II: *Voogd*, Landscape, formerly in the possession of Canova. — Room III.: The original models for *Canova's* Venus and Hebe, and casts of Canova's works. — An adjoining room contains a collection of relics of the artists.

In proceeding from the Museum to the Cathedral, we pass the *Piazza del Terraglio*, which commands a noble prospect of the

town, the river, and the Alps. Just beyond the bridge, to the right, is a small café with a balcony.

The CATHEDRAL contains several works by *Jacopo Bassano.*

Near its N. entrance rises the once fortified tower of Ezzelino, the cruel Ghibelin leader, now partly occupied by ecclesiastics of the cathedral, and affording a lovely view.

The *Villa Rezzonica,* 1½ M. from the town, contains, amongst other works of art, an oil-painting by Canova, representing the Death of Socrates. In the suburb of Borgo Leone lies the *Villa Parolini,* with a beautiful park.

Bonaparte defeated the Austrians under Wurmser at Bassano on Sept. 8th, 1796, four days after the battle of Roveredo, having marched hither from Trent in two days. The covered wooden bridge over the Brenta occupies the place of one which the French blew up on that occasion. — In 1809 Napoleon elevated the district of Bassano into a duchy and conferred it upon his secretary of state *Maret.*

**Possagno,** *Canova's* birthplace, is beautifully situated at the base of the *Monte Grappa,* 12 M. N.E. of Bassano. A good road to it leads by *Romano,* the birthplace of Ezzelino, and *Crespano.* The church, in the form of a circular temple, and designed by Canova, contains his tomb, an altar-piece painted by him, and a handsome bronze relief of the Entombment. The church and the bridge at Crespano (see above), which crosses the river by a single arch (118 ft. in span), were built with funds bequeathed by Canova for the purpose. The *Palazzo,* as his house is called, contains models and casts of his works.

From BASSANO TO TRENT, diligence thrice daily in 10 hrs., see p. 46.

## 40. Venice, Italian *Venezia.*

**Arrival.** The RAILWAY STATION is on the N.W. side of the town, at the end of the Canal Grande (p. 261; Pl. B, C, 2; the town-office is by the Ponte dei Pignoli; comp. Introd. xvii). — Good order is maintained at the station. An official at the egress assigns a gondola to the traveller on being told his destination. An ample supply of gondolas and 'Omnibus-boats' is always in waiting; but the latter are not recommended, being slow, often crowded, and affording no view. GONDOLA from the station to any part of the city 1 fr., each box 15 c.; with two rowers double these charges. A second generally proffers his services, but may be dismissed with the words 'basta uno!' — Gondola tariff for those who arrive by sea, see p. 230. — OMNIBUS BOATS ply, on the arrival of every train, from the station to the *Riva del Carbon* (near Ponte Rialto) and the *Piazzetta.* Fare 25 c., gratuity 5 c., each heavier article of luggage 15 c.; the porter belonging to the boat, who conveys luggage to the hotel, also expects a fee. Omnibus-boats to the station (in 20 min.) start from the *Molo,* E. of the Piazzetta, ¾ hr. before the departure of each train (their station is by the first bridge, the *Ponte della Paglia,* close to the *Bridge of Sighs).* — STEAMBOATS, see p. 255. — Small café at the station.

**Hotels** (table-d'hôte usually at 5 or 6 p.m.). *EUROPA (Pl. b; F, 4), in the former *Palazzo Giustiniani,* on the Grand Canal, opposite the Dogana di Mare and near the Piazza of St. Mark; GRAND HÔTEL ROYAL (DANIELI; Pl. a, F 4), in the old *Palazzo Bernardi,* well situated, at the beginning of the Riva degli Schiavoni, E. of the Palace of the Doges, with the dépendance *Beaurivage,* also on the Riva degli Schiavoni; D. 5, B. 2 (with honey 2½), déj. 4 fr. HÔTEL BRITANNIA (Pl. c; E, 4), in the *Palazzo Zucchelli,* on the Grand Canal, opposite S. Maria della Salute, D. 5, B. 1¾, A. 1, L. ¾ fr. *VICTORIA (Pl. g; E, 4), R. 3, D. 5, B. 1½, L. and A. 1½ fr., situation less favourable. GRAND HÔTEL (Pl. o; E, 4, 5). — *S. MARCO (Pl. e; F, 4), in the Piazza of St. Mark, in the old Procuratie, R. 3-4, D. 4-5 fr.; *ITALIA (Pl. h; E, 4), S. Moisè, Calle Lunga, with one side facing the

# VENEZIA. VENEDIG.

**Chiese**

1 Accademia delle Belle Arti D.5.
2 Archivio Centrale di Frari D.3.
3 Arsenale (Porta d'Ingresso) H.4.
4 Campanile F.4.

**Chiese**

5 S. Apostoli F.2.
6 S. Biago H.4.
7 I. Carmini C.4.
8 S. Fantino E.4.
9 S. Francesco della Vigna G.3.
10 I. Frari (S. Maria Gloriosa) D.3.
11 I. Gesuiti F.2.
12 S. Giorgio Maggiore G.5.
13 " " " degli Schiavone G.3.
13a " " " dei Greci G.4.
13b S. Cassiano E.3.
13c S. Giac di Rialto E.3.
13d S. Gio in Bragaro G.4.

**Chiese**

14 S. Giovanni Grisostomo F.3.
15 S " " e Paolo F.G.3.
16 S. Giuliano F.4.
17 S. Marco (Cattedrale) F.4.
18 S. Maria Formosa F.3.
19 " " Mater Domini D.E.3.
20 " " dei Miracoli F.3.
21 " " dell' Orto E.1.
22 " " della Salute E.5.
23 " " Zobenigo E.4.
24 S. Moisè E.F.4.
25 S. Nicolò da Tolentino C.3.
26 S. Pantaleone D.4.
27 S. Pietro di Castello I.4.
28 Il Redentore E.6.
29 S. Rocco D.3.
30 S. Salvatore F.3.
31 Gli Scalzi C.2.
32 Scuola dell Angelo Custode F.2.
33 S. Sebastiano C.4.
34 S. Simeone piccolo C.2.
35 S. Stefano E.4.
36 S. Zaccaria G.4.
37 Dogana di Mare E.5.
38 Direzione di Polizia G.3.

**Palazzi**

40 Giardino Papadopoli C.3.
41 Ospedale Civile F.G.2.3.

**Palazzi**

42 Balbi D.4.
43 Barbarigo della Terrazza D.3.4.
44 Battagia D.2.
45 Bembo E.3.
46 Bernardo D.E.3.
47 Casa ferro E.4.5.
48 Ca-d'oro E.2.
49 Camerlenghi E.3.
50 Cavalli D.4.
51 Contarini degli Scrigni D.4.
52 " " Fasan E.4.5.
53 " " Figure D.4.
54 Corner della Cà Grande E.5.
55 Corner della Regina E.2.
56 Corner-Spinelli E.4.
57 Corner (Museo civico) D.2.
58 Dandolo E.3.
59 Darto-Angarani E.5.
60 Ducale F.4.
61 Emo-Treves E.4.
62 Fini-Wimpffen E.4.
63 Fondaco de Tedeschi F.3.
64 Fondaco de' Turchi D.2.
65 Farsetti E.3.
66 Foscari D.4.
67 Giovanelli E.2.
68 Giustiniani D.4.
69 Giustinian-Lolin D.4.
70 Grimani (S. Toma) D.4.
71 Grimani della Vida E.2.
71a Grimani (S.M. Formosa) F.3.
71b Grimani E.3.

**Alberghi**

a Grand Hôtel Royal (Danieli) F.4.
b Europa F.4.
c Britannia E.4.
d Belle Vue (Isuenglà) F.4.
e S. Marco F.4.
f Luna F.4.
g Vittoria E.4.
h Italia E.4.
i Vapore F.4.
k Gallo F.4.
l Città di Monaco F.4.
m Bauer E.4.
n Hôtel garni (all'Orologio) F.4.
o Grand Hôtel E.4.5.
p Aurora G.4.

**Palazzi**

72 Grassi D.4.
73 Labia D.2.
74 Loredan E.3.
75 Manfrin D.2.
76 Mangilli-Valmarana E.2.3.
77 Manin E.3.
78 Manzoni-Angarani D.5.
79 Michieli dalle Colonne E.2.
80 Mocenigo D.4.
81 Mocenigo (Byron) D.4.
82 Moro-Lin D.4.
83 Persico D.4.
84 Pesaro E.2.
85 Pisani D.4.
86 Reale F.4.
87 Remer E.3.
88 Rezzonico D.4.
89 Sacredo E.2.
90 Tiepolo-Stürmer E.3.
91 " " Duchetti F.4.
92 Tiepolo D.4.
93 Tron D.2.
94 Vendramin Calergi D.2.
95 Zichy-Esterhazy E.5.

96 Posta F.3.
97 Prigioni crim. e Ponte dei Sosp. F.4.
98 Scuola di S. Rocco D.3.
99 Seminario Patriarcale E.5.

**Teatro**

100 la Fenice E.4.
101 Apollo F.3.
102 Rossini (Gallo) E.4.
103 Malibran F.3.
104 Camploy D.4.
105 Zecca F.4.
106 Ufficio del Telegrafo F.4.

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1:15.000 0 100 200 300 400 500 metri
Wagner & Debes, Leipzig

Canal Grande, R. from 2½, D. 5, B. 1½, A. ¾, 'pens.' 9 fr.; *Luna (Pl. f; F, 4), opposite the royal garden, close to the S.W. side of the Piazza of St. Mark, R. 2½, D. 4, 'pens.' 9 fr., A. 70 c.; Bellevue (Pl. d; F, 4), N. side of the Piazza of St. Mark, adjoining the Clock Tower, R. 3-4 fr., L. ¾-1, A. 1, D. 4 fr.; *Città di Monaco (Pl. l; F, 4), on the Canal Grande, not far from the Piazza of St. Mark, R. from 2½, A. ¾, B. 1¼, D. 4, 'pens.' 8-10 fr.; Albergo Orientale & Cappello Nero, in the Piazza of St. Mark, Procuratie Vecchie, R. from 2 fr.; Pension Suisse *(Hôtel Roma)*, on the Canal Grande, opposite S. Maria della Salute; Universo, in the *Palazzo Brandolin*, Canal Grande, adjoining the academy, R. and A. 3-5, D. 4 fr., well spoken of; Hôtel d'Angleterre (formerly Laguna), Riva degli Schiavoni. — *Aurora (Pl. p; G, 4) and Sandwirth, both on the Riva degli Schiavoni, commanding a view, are unpretending but respectable German inns (R. 1½-3, D. 3, 'pens.' 6-8 fr.). — Vapore (Pl. i; F, 4), in the Merceria, S. Gallo (Pl. k; F, 4), and Cavalletto, all three near the Piazza S. Marco, are tolerable Italian inns with restaurants. A similar house is La Calcina, Fondamenta della Zattere 782, opposite the Giudecca, conveniently situated for visitors to the Academy and much frequented by artists.

**Hôtels Garnis.** National (German), on the Riva degli Schiavoni; Scatti, Calle del Ridotto; All' Orologio, in the Merceria, adjoining the clock tower (p. 241); Leone Bianco, to the N.W. of the Piazza of St. Mark. — *Pension Anglaise, in the *Palazzo Giustinian Vescovi*, on the Canal Grande, moderate.

**Private Apartments** are easily obtained. The rents of those on the *Grand Canal* and the *Riva degli Schiavoni* are the highest. The *Fondamenta delle Zattere* is a quiet and pleasant situation, though somewhat remote from the Piazza of St. Mark (e. g. in the Calle del Ridotto, R. 1-2 fr. per day, 30-50 fr. per month). It is usual to pay for one month in advance, before which the tenant is recommended to see that every necessary arrangement is made, '*tutto compreso*'.

Travellers are cautioned against sleeping with open windows on account of the gnats. Mosquito-curtains (*zanzariere*) afford the best protection against these pertinacious intruders. Pastilles (*'fidibus contro le zanzare'*), sold by the chemists, are generally effectual in dispersing them. — The *Drinking-water* of Venice is unpalatable but not unhealthy; new waterworks are projected.

**Restaurants** *(Trattorie)*. **Caffè Quadri*, first floor, in the Piazza S. Marco; *Restaurant on the Lido* (see p. 276); others, where beer is obtainable, see below. In the Italian style: **S. Gallo* (Pl. k; see above), with an open court; **Alb. Orientale e Cappello Nero*, in the Piazza S. Marco, sixth entry to the left of the clock; *Città di Firenze*, good wine, Calle del Ridotto, opposite the Europa; **S. Moisè*, near the Hôtel Italia; **Cavalletto*, at the back of the Hôtel S. Marco; *La Calcina*, see above; *Vapore*, see above; *Bella Venezia*, and others. — The wines of *Cyprus* and *Samos* are among the best at Venice (sold by *Giacomuzzi*, Calle Vallaressa, near the S.W. corner of the Piazza of St. Mark).

**Beer.** **A. Dreher*, at the N. corner of the Piazza S. Marco, with a good restaurant; **Bauer and Grünwald*, adjoining the Hôtel Italia (p. 228); and also at the Birrarie near the Campo S. Angelo, S. Polo, and at many of the cafés.

**Cafés.** In the *Piazza of St. Mark*, S. side: **Florian*, good ices; **Caffè Svizzero*. N. side: *Degli Specchi*; **Quadri* (recommended for breakfast). After sunset hundreds of chairs and small tables are placed in front of these cafés for the accommodation of customers. — Strangers are often importuned by flower-girls, hawkers, musicians, etc. — The cafés on the *Riva degli Schiavoni* are also much frequented, and somewhat cheaper.

**Boats** take the place of cabs at Venice. The light, old Venetian *Gondola*, with a low black canopy or cabin *(felze)* and black leather seat, accommodates 2-4 persons. They are painted black in conformity with a law passed in the 15th century. The *Barca*, a modern institution, is a larger craft, open at the sides, covered with coloured material, and accommodating six or more persons. The heavy indented iron prow *(ferro)*, resembling

a halberd, is partly intended to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the ferro, the highest part of the craft, clears them. The rower himself is hailed as '*Poppe*', from the *poppa* on which he stands.

'*Cavar il Felze*' means 'to take off the covering or cabin'. The shouts of the gondoliers on turning a corner are peculiar, e. g. *già è* (boat ahead!), *premè* (pass to the right!), *stalì* (pass to the left!), etc.

*Charges.* Gondola for 1-4, or a barca for 1-6 persons, with one rower *(barcajuolo)*, according to the tariff of 1872, a copy of which the gondolier is bound to exhibit if desired, for the first hour, or for each trip, *by day or by night*, 1 fr., for each additional hour 50 c. (but a fee is expected in addition to these low fares), for the whole day (of 10 hrs.) 5 fr. To or from the station, see p. 228. From the steamers to the Piazzetta (two rowers required) 40 c., luggage 15 c. For short distances a bargain should be made. *For a second rower double the ordinary fare is charged.* One, however, suffices for the gondola, and even for the barca if not heavily laden (*'basta uno'*), unless greater speed than usual is desired. For a longer distance, however, such as to the Lido, two rowers are desirable, and in this case a bargain may be made with the gondolier for a second. — The islands of Murano, S. Lazzaro, and Lido are included in the tariff. — For longer distances the charge per hour and per gondolier is 10 c. more. For public festivities a bargain must be made. Officious loiterers who assist passengers to disembark expect a gratuity of a few centimes.

The principal station of the gondolas is by the *Piazzetta* (p. 242; Pl. F, 4). The traveller selects a suitable boat without regarding the importunities of the boatmen, whereupon the owner will soon present himself. If the gondola is hired by the hour, which is the most advantageous mode for sight-seeing, the passenger shows his watch, saying '*all' ora*'. The highest demands are generally made at the Piazzetta and Riva and in the vicinity. It need hardly be observed that the intervention of a commissionaire or a waiter in the hiring of a boat causes the fare to be considerably raised. If any difficulty arises it is best to apply to a policeman *(Guardia municipale)*.

The gondoliers are, as a class, respectable and trustworthy, and a small gratuity goes far towards securing their good offices.

*Ferries (Traghetti)* across the Grand Canal (5 c., after dusk 10 c., comp. Plan); from the SS. Apostoli (Pl. 5; F, 2; p. 265) to Murano, 10 c., and to Mazzorbo (Torcello, p. 277); from the Fondamenta delle Zattere to the Giudecca, 15 c.; from the Molo (Piazzetta) to the Giudecca 20 c., to Il Redentore 30 c., to the Punta della Salute 15 c., to S. Giorgio Maggiore 15 c.; from the Molo to the Giardini Pubblici (evening included) 50 c.

**Guides** ('Guides Autorisés', 'Guide Patentate'). In 1881 the guides of Venice formed themselves into a 'Società di mutuo soccorso ed incremento fra le guide patentate', which has been recognised by the authorities and is designed to correct the abuses which had crept into the relations between guides and tourists. A list of the members of the society is kept at each hotel. The head-office is at Calle Sei Pretti 5028, where complaints may be made when necessary. Almost every hotel has its own guide. Those not attached to the hotels are generally to be found in the Piazza of St. Mark before 9 a.m. or about 8 p.m. The fee for a day (9-6) is 5 fr., with 10 fr. additional for gondola-fares and gratuities. Parties of visitors are frequently formed by the guides, who undertake to conduct them to all the principal sights of Venice at a charge of 4 fr. each person, which includes gondola-fares, gratuities, etc., but, as the number is usually unlimited, this wholesale system cannot be recommended, the members of the party being entirely deprived of their independence. A party of 2-6 persons will find it far preferable to have a guide at their own disposal. In this case the fee, including all expenses, is about 20 fr. (i.e. 5 fr. for the guide and 15 fr. for gondolas, fees, etc.).

It must, however, be observed that the aid of the Handbook, coupled with a slight acquaintance with the Italian language, will enable the traveller *entirely to dispense with a guide.* The principal objects of interest should be visited in a definite order, such as that suggested below, and

the most direct routes ascertained from the Plan, in order that the proper orders may be given to the gondolier at each stage of the route. Much also can be done on foot with the aid of the Plan. The route from the Piazza di S. Marco to the station is indicated by notices on the street corners.

**Consulates.** *American*, S. Maria del Rosario, Fondamenta Venier 709; *British*, S. Maria del Giglio, Calle Gritti o del Campanile 2439; *French*, S. Stefano, Calle Giustiniano 2891; *German*, S. Benedetto, Pal. Memmo, 3949; also others for all the principal European states.

**Baths** of every description (also for swimming: *galleggiante*) are situated at the mouth of the Grand Canal, but are used during the three summer-months only. Ferry from the Piazzetta to the baths 10 c.; the word '*bagno*' is a sufficient direction to the gondolier. Swimmers (1 fr.) ask at the establishment for a ticket for the '*vasca*' (basin); a separate bath (1½ fr.) is a '*camerino*'; common bath for ladies *(sirene)* 1 fr. 40 c.; separate bath for ladies 3 fr. No gratuities expected. The best time for bathing is about high tide, the water at low tide being shallow and muddy. — The baths on the *Lido* (p. 276) are much pleasanter (season from May to Nov.; temperature of the water 70-80° Fahr.). In summer a steamboat plies every hour (in the height of the season every half-hour) between the Riva degli Schiavoni and the Lido in 12 min., returning after a halt of ½ hr. (Tickets must be procured before embarking, 30 c.; there and back, including the bath, 1½ fr.) From the landing-place (*Café*, poor) to the baths a walk of 10 min. (shadeless road, tramway). Bath 1 fr. (for ladies to the left, for gentlemen to the right), less to subscribers; for taking care of valuables 10 c. Connected with the baths is a favourite **Café Restaurant* (adm. 25 c.), where a band plays on summer evenings till 10 o'clock. There is also an open-air theatre, for which tickets may be taken on board the steamer. — *Warm Baths* at most of the hotels, and at *Chitarin's* (salt-water), near S. Maria della Salute, 1½-2 fr.

**Booksellers.** *Münster*, Piazza of St. Mark, S.W. corner; *Colombo Coen*, Procuratie Vecchie 139. — **Reading Room** in the *Palazzo Querini* (Pl. F, 3; p. 263), with library, open 3-11 (Sun. and holidays 11-11), adm. free, on application to the librarian.

**Photographs:** *Naya*, in the Piazza of St. Mark, views of Venice, from the smallest at about 50 c. to the large and expensive size (28 by 36 inches), copies from drawings 1½, from original pictures 4 fr.; *Ponti*, also in the Piazza of St. Mark.

**Post Office** (*Uffizio della Posta*; Pl. 96, F 3), to the N. of the Piazza of St. Mark (route beyond the Merceria indicated by hands at the street-corners, pointing out the 'Via alla Posta'). *Letter-boxes* in the Piazza of St. Mark, at the Uffizio del Lloyd, etc. — **Telegraph Office** (Pl. 106; F, 4), to the W. of the Piazza of St. Mark.

**Steamboats:** To *Trieste* (Austrian Lloyd) on Tues., Thurs., and Sat. (from Trieste on the same days), starting at midnight in connection with the express train from Vienna (fares 9 or 6½ fl.; return-tickets, available for 15 days, 13 or 10 fl.). To *Chioggia (Società Lagunare)*, see p. 277; to *Alexandria* in Egypt, a vessel of the P. & O. Co. once weekly. The offices of these companies are in the Piazzetta, and in the Piazza of St. Mark, under the new Procurazie. — Steamers on the Canal Grande, see p. 255.

**Theatres.** *La Fenice* (Pl. 100; E, 4), the largest in Venice, is capable of accommodating 3000 spectators; internal arrangements worthy of inspection; performances from Christmas to Easter. The following are used throughout the whole year, except in September: *Goldoni* (Pl. 101; E, 3), *Rossini* (Pl. 102; E, 4), *Camploy* (S. Samuele; Pl. 104, D 4), and *Malibran* (Pl. 103; F, 3). In winter *Marionette Theatre*, Via Marzo 22 (6-9 p.m.).

**Shops.** (The recommendations and even the attendance of valets-de-place or boatmen have the effect of greatly increasing the prices; comp. Introd. v.) The best are in the *Piazza of St. Mark*, in the *Mercerīa* (p. 241), and in the *Frezzarīa*, entered from the W. end of the Piazza of St. Mark, opposite the church. The Venetian pearls and jewellery enjoy a high reputation; bracelets, necklaces, and other ornaments in mosaic, glass, and shells are also well executed here, and are suitable for presents or reminiscences. Many of the shopkeepers take two-thirds or even one-half of

the price first demanded. — The most extensive *Manufactories of Mosaics* are the *Compagnia de' Vetri e Musaici di Venezia e Murano* (manager M. G. Castellani, formerly Salviati), Campo S. Vito 731, on the Canal Grande, with a retail-shop in the Piazza of St. Mark, and the manufactory of *Dr. Salviati*, also on the Canal Grande; others are *Dav. Bedendo*, Calle Albanesi 2636 bis and Corte Almatea 2644, and *Enrico Podio*, Campo S. Moisè 1466. — Crystal-wares, *Rubbi*, S. Giovanni Crisostomo; *Tommasi e Gesolmini*, S. Fosca (both on the Canal Grande); *Dalmedico*, Merceria dell' Orologio, 218; *D. Bedendo*, see above. — Antiquities and objects of art, *Guggenheim*, Pal. Balbi, on the Canal Grande, by the Pal. Foscari (p. 257; entrance in the Campo S. Tomà); *Moïse Dalle Torre & Co.*, Canal Grande, opposite the Palazzo Grassi; *Aless. Clerle*, Ponte dei Dai 848; *C. Zuber*, Canal Grande 2177. — Venetian lace, antique at *Ruggieri's*, near S. Gallo; modern at the *Società di Merletti*, Campo S. Zaccaria, and at *M. Jesurum & Co.* — Money-Changers: *Gaëtan Fiorentini*, Bocca di Piazza 1239, opposite the Telegraph Office.

**Exhibition of Art** in the Palazzo Mocenigo S. Benedetto (p. 257), adm. 40 c.

**English Church Service,** Palazzo Contarini degli Scrigni, Grand Canal, near the iron bridge. — *Scotch Presbyterian Church* on the Grand Canal, not far from S. Maria della Salute.

The **Climate** of Venice is tempered by the proximity of the sea and the Lagune. In January, the coldest month, the mean temperature is about 37° Fahr., from which it rises to 72-77° in June, July, and August. In April the average is about 56° Fahr., in May 65°, in Sept. 69°, and in Oct. 59°. The air is very humid, and consequently often favourable to catarrhal affections. Rheumatism is, on the contrary, rather prevalent. Its perfect immunity from dust is one of the chief advantages of Venice, and nervous patients will find another in its noiseless highways. The drinking-water is, as already mentioned, indifferent. Invalids who intend wintering in Venice should be particular as to a S. aspect. The quietest apartments are to be found in the Fondamenta delle Zattere (Pl. C, D, 5). — *Chemist:* Farmacia Zampironi, near S. Moisè, W. of the Piazza of St. Mark; *Farm. Mantovani*, Calle Larga S. Marco; *Farm. Galvani*, Campo S. Stefano. — *Physicians:* Dr. Kurz, Calle Fimbera 951 (S. Marco); Dr. Richetti, Ponte dei Consorzi 4392; Dr. Levi.

During the **Carnival** no other city in Italy, Rome excepted, presents so busy and animated a scene as Venice. The Piazza S. Marco is then converted into a kind of vast ball-room. Balls also take place in the Ridotto and the Teatro Fenice.

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**Plan of Visit.** A stay of 3-4 days may suffice when time is limited, in which case the following plan is recommended, but it may be extended or modified at discretion.

*Afternoon or Evening* of arrival. In order to gratify their first curiosity, and obtain a general idea of the peculiarities of Venice, travellers are recommended to undertake a preliminary voyage from the Piazzetta along the *Grand Canal* (see p. 255) to its extremity (near the railway-station is the church *Degli Scalzi*, see p. 261, which may now be visited on account of its remoteness from the other points of attraction); then under the iron bridge to the *Canal di Mestre*, to the left of which is the Jews' quarter (the *Ghetto*, inhabited by the lowest classes); back hence by the Grand Canal to the *Ponte Rialto*, where the gondola should be quitted. Then walk through the *Merceria* to the *Piazza of St. Mark*. The whole expedition will occupy 2-2½ hrs.

1st Day. ***S. Marco* (p. 238); ***Palace of the Doges* (p. 242); **S. Giorgio Maggiore* (p. 274; ascend campanile); **Redentore* (p. 275); **S. Sebastiano* (p. 275).

2nd Day. *Pal. Emo-Treves* (p. 256); *S. Maria della Salute* (p. 270); ***Accadēmia delle Belle Arti* (p. 248); **S. Stefano* (p. 269); **Frari* (p. 266); **Scuola di S. Rocco* (p. 267).

3rd Day. *S. Salvatore* (p. 264); *Pal. Vendramin* (p. 260); *Museo Correr* (p. 260); **Madonna dell' Orto* (p. 271); *Gesuiti* (p. 271); *S. Maria de' Miracoli* (p. 273).

4th Day. **S. Zaccaria* (p. 262); *S. Maria Formosa* (p. 263); **S. Gio-*

*vanni e Paolo* (p. 271); *S. Francesco della Vigna* (p. 273); *Arsenal* (p. 247; open till 3 p.m.); *Giardini Pubblici* (view, p. 276).

Lastly ascend the *Campanile* of S. Marco (p. 241).

Those who make a longer stay may proceed to the *Lido* (sea-baths, p. 276), and make excursions to the N. to *Murano* and *Torcello* (p. 277; 5 hrs. there and back); to the S. to *Malamocco* and *Chioggia* (p. 277). — Every leisure hour should be devoted to S. Marco and its environs.

Admission is generally obtained to the —

*Churches* from 6 a.m. till 12 or 1 o'clock, after which application must be made to the sacristan *(nonzŏlo*, fee 50c.), for whom one of the officious loungers in the neighbourhood may be sent (5c.).

***Academy* (p. 248), daily, 10-3; admission on week-days 1 fr., on Sundays and holidays gratis; closed on New Year's Day and Easter Sunday only.

**Arsenal* (p. 247), on week-days, 9-3; closed on Sundays and holidays.

***Palace of the Doges* (p. 242), on the same days, and at the same hours as the Academy, adm. 1 fr., to the dungeons 20c. more; guide quite unnecessary; information may be obtained from the custodians.

**Museo Correr* (p. 260), daily, 10-4; Sundays free.

The *Private Palaces* (**Vendramin*, *Emo-Treves*, *Fini-Wimpfen*, *Pesăro)* are generally shown between 9 or 10 a.m. and 3 or 4 p.m. When the proprietors are residing in them, application should be made on the day previous to the visit, but this formality is often dispensed with (fee to attendant 1 fr., to porter 25-50c.).

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**History.** For the early history of Venice, see p. 198. The foundation of the greatness of Venice as an eastern power was laid by the Doge *Enrico Dandolo* (1192-1205), who conquered Constantinople in 1204. In consequence of this the Byzantine Empire was divided, and Venice obtained possession of numerous places on the coasts of the Adriatic and the Levant, from Durazzo to Trebisond, and also of most of the islands of the Greek Archipelago, including Candia. During the process of conquering and ruling these new territories there gradually arose a class of aristocrats or nobles *(Nobili)*, who declared themselves hereditary in 1297 and shut out the rest of the people from all share in the government. The supreme authority lay with the Great Council *(Consiglio Maggiore)*, which consisted of all members of the noble families above the age of twenty. The executive was entrusted to a *Doge* or *Duke*, and six counsellors, with whom was also associated the *Council of the Pregadi.* At a later period the Pregadi were combined with the higher officials to form the *Senate.* The *Avvogadori di Comune* watched that the powers of office were used in a constitutional manner. After the conspiracy of 1310 the highest authority became vested in a secret *Council of Ten (Consiglio dei Dieci)*, who kept the whole administration of the city and also the management of its foreign policy entirely under their control. From this council the Inquisition was developed in the 16th century.

Under the successors of Enrico Dandolo the republic underwent severe contests with GENOA, which occasioned the loss of many of the Venetian conquests in the East, but at length terminated in the total defeat of Genoa in 1352, by the Doge *Andrea Dandolo.* His successor *Marino Falieri* contemplated the overthrow of the aristocratic form of government, but his scheme was discovered, and he was beheaded on 17th April, 1355. During the reign of *Andrea Contarini* (1367-82) Padua, Verona, Genoa, Hungary, and Naples formed an alliance against Venice. In 1379 the Genoese took possession of Chioggia, but were surrounded in the Lagune and compelled to surrender, 24th June, 1380. Peace was concluded in 1381. In 1386 *Antonio Venier* (1382-1400) took possession of the island of Corfu, then of Durazzo, Argos, etc. Under *Michele Steno* (1400-14) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Verona, and Padua (1405); in 1408 the republic gained possession of Lepanto and Patras, and in 1409 of Guastalla, Casalmaggiore, and Brescello. In 1421 *Tommaso Mocenigo* waged war successfully against Hungary. In 1416 the Venetian fleet under *Loredan* defeated the Turkish at Gallipoli, and in 1421 subjugated all the towns of the Dalmatian coast, so that Venice was now in possession

of the entire coast district from the estuary of the Po as far as the island of Corfu.

Mocenigo's successor was *Francesco Foscari* (1423-57). In 1426 Brescia fell into the hands of the Venetian general *Carmagnola*, but in 1431 his successful career was terminated in consequence of a suspicion of treason, and in 1432 he was executed. In 1449 the Venetians gained possession of Crema, but were unable to prevent the elevation of Sforza to the dignity of Duke of Milan (1450). A sad ending awaited the long and glorious career of Foscari. Becoming an object of suspicion to the Council of Ten, and weakened by contentions with the Loredani and other private feuds, he was deposed in 1457 and died a few days afterwards. — Under *Cristoforo Moro* (1462-71) the Morea was conquered by the Turks. In 1480, in consequence of the renunciation of Catharine Cornaro, wife of King James of Cyprus, this island came into the possession of Venice, and in 1483 the republican dominions were farther augmented by the island of Zante.

The close of the 15th cent. may be designated as the culminating point of the glory of Venice. It was now the grand focus of the entire commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. Its annual exports were valued at 10 million ducats, 4 millions of which were estimated as clear profit. It possessed 300 sea-going vessels with 8000 sailors, and 3000 smaller craft with 17,000 men, as well as a fleet of 45 galleys carrying 11,000 men, who maintained the supremacy of the republic over the Mediterranean. But already, in the middle of the 15th cent., an event had taken place, which cast an ominous shadow on the future of the Republic; the capture of Constantinople by the Turks in 1453 completely undermined the supremacy of Venice in the East. The crowning blow, however, was the discovery of the new sea routes to India at the close of the century, by which its commerce was diverted to the Portuguese. However 'the arts, which had been gradually rising to perfection, shed a glorious sunset over the sinking form of the Republic'.

The opening of the 16th cent. was signalised by new losses. In 1503 Venice signed a humiliating peace with Bajazet II., in which she surrendered the whole of the Morea. The League of Cambray, formed by the Pope, the Emperor, and the kings of France and Arragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the republic. The wars between Emp. Charles V. and Francis I. of France (1521-30) were also very prejudicial to Venice, but its power was undermined most of all by its constant struggle against the advance of the Osman empire. In 1540 Nauplia, the islands of Chios, Paros, and others were lost, and in 1571 Cyprus, notwithstanding its brave defence by *Bragadino*. In the naval battle of Lepanto (1st Oct., 1571) the Venetian fleet greatly distinguished itself. In 1659 the island of Candia was conquered by the Turks. In 1684 the Venetians under *Francesco Morosini* and *Königsmarck* were victorious in the Morea, and conquered Coron, Patras, Corinth, etc.; in 1696 and 1698 they again defeated the Turkish fleets, and by the Peace of Carlowitz in 1709 they retained possession of the Morea; but in 1715 the Turks reconquered the peninsula, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in the history of Europe. It retained its N. Italian possessions only, observed a strict neutrality in all the contests of its neighbours, and continued to decline in power. On the outbreak of the French Revolution Venice at first strenuously opposed the new principles; on the victorious advance of the French it endeavoured to preserve its neutrality, and repeatedly rejected Bonaparte's proposals of alliance. Irritated by this opposition, the French broke off their negotiations and took possession of the city on 16th May, 1797. The last doge was *Lod. Manini* (1788-97). By the Peace of Campo Formio (1797) Venetia was adjudged to Austria, and by that of Pressburg (1805) to the kingdom of Italy. In 1814 Venice was again declared Austrian, and remained [illegible] until 1848, when a revolution broke out,

and the citizens endeavoured to re-establish their ancient republican form of government, under the presidency of *Daniele Manin*. Their renewed independence, however, proved most disastrous and short-lived. The city was torn by internal dissension, and at the same time besieged by the Austrians. After a siege of 15 months it was compelled to capitulate to *Radetzky*, in August, 1849, a victory which cost the Austrians upwards of 20,000 soldiers. The war of 1859 did not affect the supremacy of Austria over Venetia, but its re-union with Italy was at length effected by the events of 1866.

In the **History of Art** Venice has shown herself as independent of, and distinct from the mainland, as are her situation and her political history. The sensation of novelty experienced by the traveller who visits Venice for the first time, even after having seen the whole of the rest of Italy, will also be felt by those who begin to study her art. The earliest monuments of Venice at once betray the fact that her greatness was founded on her Oriental commerce. The church of St. Mark is in the BYZANTINE style, the oldest mosaics bear a Byzantine impress, and the same type is observable in other branches of art. Even during the period of GOTHIC ART the Venetians did not adopt the same forms as the rest of Italy. In the building of their churches several architects from the mainland (including perhaps *Niccolò Pisano*) appear to have been summoned to their aid. Their palaces, which, like those of Upper Italy, generally form the chief examples of Gothic, particularly that of the *Doges*, exhibit a very peculiar character. They usually possess a large entrance colonnade, a loggia on the upper floor with a number of windows close together in the middle, wings, treated rather as spaces for the reception of paintings, and everywhere abundance of decoration and colour. Examples of this style are the *Cà d'Oro*, and the *Palazzo Foscari*. At a later period the RENAISSANCE ARCHITECTURE, which did not become naturalised till the end of the 15th cent., was still more zealously cultivated. In point of size the early-Renaissance buildings at Venice bear no comparison with those of Tuscany, but are more richly decorated, and the palaces retain the articulation peculiar to the earliest period. At a later date, when art began to decline, the Venetian architecture resisted the influences of bad taste longer than that of Central Italy. Among the most important Venetian architects were several members of the *Lombardi* family, *Jacopo Sansovino* of Florence (1477-1570), *Antonio da Ponte*, and lastly *Andrea Palladio* of Vicenza (1518-1580), who inaugurated a new era, especially in church-architecture, by limiting the façade to a single range of massive columns. Palladio's chief successors were *Scamozzi* and *Longhena*.

In the province of SCULPTURE the master who designed the statuary on the Palace of the Doges (perhaps *Fil. Calendario*) was the most famous of the middle ages. About the middle of the 15th cent. the growing taste for monumental tombs afforded abundant employment to the sculptors, and from the studios which now sprung up issued the numerous magnificent monuments which still fill the churches of Venice. The names of the *Bregni* or *Rizzi*, of the *Lombardi* (probably not natives), and of *Alessandro Leopardo*, are the most important. At a later period *Jacopo Sansovino* was the leading master here, both as a sculptor and an architect. His works, though often designed chiefly for pictorial effect, are far more pleasing than those of Michael Angelo's school. His pupils were *Girolamo Campagna* and *Alessandro Vittoria* (d. 1607).

The VENETIAN PAINTERS did not begin to attract universal attention till the beginning of the 16th century. In the 14th cent. they were far inferior to those of the other Italian schools, and though Giotto was engaged for a considerable time at the neighbouring Padua, they were unaffected by his influence. In the 15th cent. the most noted masters at Venice were *Giovanni*, also named *Alamannus*, *Antonio*, and *Bartolommeo Vivarini*, who were known as the *Muranese*. An event of great importance, which took place about 1473, was the visit to Venice of *Antonello da Messina*, who introduced painting in oils, the method best adapted for giving full scope to the Venetian love of rich colouring. After the impulse given to the Paduan school by the labours of Squarcione, its style was more or less

zealously adopted by the Venetian masters *Carlo Crivelli*, *Jacopo Bellini*, father-in-law of Mantegna, and others. As a master of the pure Venetian type we must next mention *Giovanni Bellini* (1426-1516; a son of Jacopo, like *Gentile*, 1421-1507), who may be regarded, both in the style of his compositions (such as his 'sacra conversazione', a peaceful and yet expressive group of saints with the Madonna), and his conception of female figures, as the precursor of the glorious prime of Venetian painting. One of his contemporaries was *Vittore Carpaccio* (d. after 1519), a lively pictorial narrator, and to his school belonged *Cima da Conegliano* (who flourished about 1489-1508), *Catena*, and *Marco Marziale*.

The first of the great masters was *Giorgione* (*Barbarella*, 1477?-1511), but unfortunately few of his works are authenticated (the most important being an altar-piece at Castelfranco, a portrait at Rovigo, a Famiglia in the Palazzo Giovanelli at Venice, and a Concert in the Palazzo Pitti at Florence). The peculiar glow of his colouring, an attribute which seems rather to be natural to him than acquired from others, imparts even to his isolated half-figures an unwonted life and poetical charm. The first artist who fully developed that type of female beauty in which a simple and natural enjoyment of life is so admirably expressed, was *Jacopo Palma* (*Vecchio*, 1480-1528). Surpassing all his fellows in reputation, in fertility, and in the length of his career, next comes the great Tiziano Vecellio (1477-1575). His finest frescoes are in the Scuola del Santo and Scuola del Carmine at Padua, and though most of his oil-paintings are distributed throughout the galleries of Europe, several of his most striking works, especially in the province of religious composition, are still preserved at Venice.

Such was the vitality and vigour, and so great the resources of the Venetian School at this period, that even masters of secondary importance frequently produced works of almost unrivalled excellence. Those who chiefly call for notice are *Sebastiano del Piombo* (1485-1547), who was afterwards influenced by the fascinating proximity of Michael Angelo, *Rocco Marconi*, *Lorenzo Lotto*, *Bonifacio*, *Giovanni Antonio (da) Pordenone* (d. in 1539), whose carnation-tints are unsurpassed, and *Paris Bordone* (1500-70), whose portraits rival those of Titian. A prominent master of a somewhat younger generation was *Jacopo Tintoretto* (*Robusti*, 1518-94), who squandered his eminent abilities on superficial works, and in his eagerness for effect threw away the rich golden tints which formed a distinctive characteristic of his school. *Paolo Caliari*, surnamed *Veronese*, (1528-86), on the other hand, though more material in his conceptions, and frequently confining himself to mere representations of actual life, was a faithful adherent to the traditions of his predecessors. Among the last masters of note were the *Bassano's*, *Palma Giovane*, and *Padovanino*, after whose time the Venetian school became extinct. In the 18th cent., however, we must mention *Tiepolo* (d. 1770), a spirited decorative painter, *Antonio Canale*, an architectural painter, and his pupil *Bern. Belotto*, both surnamed *Canaletto*, who were much admired by their contemporaries.

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*Venice*, situated in 45° 25′ N. latitude, lies 2½ M. from the mainland in the *Lagune*, a shallow part of the Adriatic about 25 M. in length and 9 M. in width. The 15,000 houses and palaces of Venice are situated on three large and 114 small islands, formed by 150 canals, connected by 378 bridges (most of them of stone), and altogether about 7 M. in circumference. The population which had dwindled from 200,000 to 96,000 after its dissolution as an independent state (1797), amounts now to 133,000, of whom, however, one-fourth are paupers. Its trade has again been on the increase since the middle of the century, and Venice is now one of the greatest seaports on the Adriatic.

The lagune are protected from the open sea by long sand-hills

*(lidi)*, which again are strengthened by means of bulwarks *(murazzi)* of solid masonry, averaging 30 ft. in height and 40-50 ft. in width. On the side next the Lagune the Murazzi are perpendicular, while towards the sea they descend in four terraces. The Murazzi on the Lido from *Pelestrina* to *Chioggia* (p. 277) date from the last period of the republic. The *Diga of Malamocco*, a pier which extends for a distance of $1^1/_4$ M. into the open sea, was constructed by the Austrian government after 1825, in order to prevent the harbour from becoming choked with mud. The Lagune are connected with the open sea by means of four entrances, of which those of the *Lido* and *Malamocco* alone are available for vessels of heavy tonnage.

The Lagoons are called either '*lagune vive*', or '*lagune morte*', about one half of them belonging to each class. In the former the tide rises and falls about 2 ft.; the latter, shallower, and situated nearer the mainland, are unaffected by the tide. Venice is situated in the 'laguna viva'. At high water innumerable stakes, protruding from the water in groups of the most varied form, mark the situation and shape of the low sand-islands which surround the city on every side, forming a complicated network of navigable channels, most of them accessible to small boats only.

Most of the houses rise immediately from the canals *(rii)*, or are separated from them by narrow streets only, here called (as in Spain) *calli* (sing. *il calle*), and paved with broad slabs of stone, or sometimes with brick or asphalt. These lanes form a labyrinth from which the stranger will frequently find it difficult to extricate himself; none, however, but walkers can form an adequate acquaintance with the picturesque nooks of the city and the characteristics of its inhabitants. The following description is so arranged that many of the sights can be visited on foot, but all the principal buildings may also be visited by boat. Gondola-travelling is very pleasant, and is of course far preferable to walking for expeditions of any length.

The ****Piazza of St. Mark,** usually called '*La Piazza*' (the other open spaces being '*campi*'), is a square paved with blocks of trachyte and marble, 192 yds. in length, and on the W. side 61, and on the E. 90 yds. in breadth. On three sides it is enclosed by imposing structures, which appear to form one vast marble palace, blackened by age and exposure to the weather; on the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 242). These palaces were once the residence of the nine 'procurators', the highest officials of the republic after the Doge, whence their appellation of **Procuratïe.** The *Procuratie Vecchie*, or N. wing, were erected at the close of the 15th cent. by *Bartolommeo Buon.* The *Procuratie Nuove*, or S. wing, were begun by Scamozzi in 1584. The latter now serve, in conjunction with the adjoining building (formerly a library, p. 242), as the *Palazzo Reale*, and contain

handsome modern apartments and several good ancient and modern pictures (entrance under the New Procuratie; custodian 1 fr. for 1-3 pers.). The modern edifice on the W., called the *Atrio*, or *Nuova Fabbrica*, was erected under Napoleon in 1810, partly on the site of the former church of S. Geminiano. The ground-floors of these structures consist of arcades, in which the cafés and shops mentioned at pp. 229, 231 are established. — The Piazza of St. Mark is the grand focus of attraction at Venice. On summer-evenings, after sunset, all who desire to enjoy fresh air congregate here. The scene is most animated towards 8 p.m., especially on the evenings when the military band plays (Sundays, Mondays, Wednesdays, and Fridays, 8-10 o'clock), when the Piazza is sometimes thronged until after midnight. On other evenings the crowd disperses about 10 o'clock. In winter the band plays on the same days, 2-4 p.m., and the Piazza is then a fashionable promenade. Early in the morning a few visitors to the cafés may be seen sipping their coffee, but these are rarely natives of Venice. The Venetians themselves are seldom visible at a very early hour, and the Piazza is comparatively deserted except at the hours just mentioned. The Piazza with its adjuncts presents a strikingly imposing appearance by moonlight.

A large flock of PIGEONS resorts daily to the Piazza at 2 p.m. to be fed. According to tradition, Admiral Dandolo, while besieging Candia at the beginning of the 13th cent., received intelligence from the island by means of carrier-pigeons, which greatly facilitated its conquest. He then despatched the birds to Venice with the news of his success, and since that period their descendants have been carefully tended and highly revered by the citizens. They nestle in the nooks and crannies of the surrounding buildings, and are generally seen in great numbers in the evening, perched on the façade of St. Mark's.

The three lofty *Flagstaffs (Pili)* in front of the church, rising from pedestals resembling candelabra, executed by *Aless. Leopardo* in 1505, once bore the banners of the kingdoms of Cyprus, Candia, and the Morea, to commemorate their subjugation by the republic. On Sundays and festivals the Italian colours are now hoisted here.

The nucleus of ****S. Marco** (Pl. 17; E, 4), the Church of St. Mark, the tutelary saint of Venice, whose remains are said to have been brought by Venetian citizens from Alexandria in 828, consists of a Romanesque building of the 10th and 11th cent., the brick walls of which are now concealed by a lining of marble. In the 12th and following cent. it was remodelled in a Byzantine style, and decorated with the lavish and almost Oriental magnificence which now excites our admiration and wonder. The façade received some additions in the Gothic style in the 15th cent., which enhanced the fantastic effect of the whole. The form of the edifice is that of a Greek cross (with equal arms), covered by a Byzantine dome in the centre and one at the extremity of each arm. Around the W. and part of the N. transept is a vestibule covered by a series of smaller domes. Externally and internally the church is adorned

with five hundred columns of marble, the capitals of which present an exuberant variety of styles. The most remarkable are eight detached columns in the vestibule, four at each of the lateral portals on the W. side, with peacocks and lions. The mosaics cover an area of 45,790 sq. ft., and the interior is also profusely decorated with gilding, bronze, and Oriental marble. The mosaics, some of which are said to have been executed as far back as the 10th cent., belong chiefly to the 12th and 16th centuries, and afford interesting evidence of the aptitude of the earliest Venetians for pictorial composition. — Since 1807 St. Mark's has been the cathedral of Venice, a dignity which formerly belonged to S. Pietro di Castello (p. 276).

Over the principal portal are *Four Horses in gilded bronze, 5 ft. in height, which were long supposed to be the work of a Greek master (*Lysippus*), but are now believed to be of Roman workmanship, probably of the time of Nero. They are finely executed, and are especially valuable as the sole existing specimen of an ancient quadriga preserved intact. They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan. Constantine caused them to be conveyed to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon I. to Paris, where they afterwards occupied the summit of the triumphal arch in the Place du Carrousel. In 1815 they were brought back to Venice by the Emp. Francis and restored to their former position.

Façade. **Mosaics* in the arches, best surveyed from the steps of the flagstaffs. *Below*, over the principal entrance, the Last Judgment, executed in 1836, on the right the Embarkation of the body of St. Mark at Alexandria, and its Disembarkation at Venice, both executed in 1660; on the left the Veneration of the saint, of 1728, and the Church of St. Mark into which the relics are conveyed, of the 13th century. — Above are the four horses in front of the great arched window, on the left and right are four mosaics of the 17th cent., Descent from the Cross, Christ in Hell, Resurrection, Ascension.

Entrance Hall *(Atrio)*, the whole breadth of the church: the vaulting consists entirely of Mosaic, of which the *older* portion (12th cent.) represents Old Testament subjects, beginning on the right: 1st Dome, Creation of the World, and Fall of Man; in the following arch the Deluge; 2nd Dome, over the entrance to the church, St. Mark, executed in 1545 from a design by Titian. — The three *red slabs* commemorate the reconciliation between the Emp. Fred. Barbarossa and Pope Alexander III., which was effected here on 23rd July, 1177, through the mediation of the Doge Seb. Ziani. According to an old tradition the emperor kneeling before the pope said, '*non tibi sed Petro*', to which the pope replied, '*et mihi et Petro*'. — In the next arch, Noah, and the Building of the tower of Babel; 3rd Dome, History of Abraham; 4th (corner) Dome, Joseph's dream, Joseph sold by his brethren, and Jacob's lament; 5th and 6th Domes, Joseph in Egypt; 7th Dome, History of Moses.

Interior, 86 yds. in length, 70 yds. in width, with five domes and an apse. The large *Entrance Doors* are of bronze, that on the right in the Byzantine style, and that in the centre of the 12th century. Above the latter, *Mosaics:* Christ, Mary, and St. Mark. The mosaics in the three domes of the nave illustrate the doctrine of the Trinity: God the Father with David, Solomon and the prophets; the Ascension of Christ; the Descent of the Holy Ghost. The beautiful stone mosaic *Pavement* of the 12th cent. is now being skillfully repaired. By the screen, on the right and left of the approach to the high-altar, are two *Pulpits* in coloured marble, each placed on seven columns in accordance with the ancient custom. On the *Screen* are *Fourteen Statues in marble (of 1393), representing St. Mark, Mary, and the twelve Apostles, with a gilded Crucifix. —

The LEFT TRANSEPT contains two handsome bronze *Candelabra* of 1520; above, on the left, a *Mosaic* of 1542, representing the genealogy of Mary; adjoining it are some fine Byzantine mosaics. — The RIGHT TRANSEPT also contains two bronze *Candelabra*, of the end of the 16th century.

On the arched *Parapet* on each side of the CHOIR are three reliefs in bronze, by *Sansovino* (d. 1570), representing events from the life of St. Mark. On the parapet of the *Stalls* are the four Evangelists in bronze, by *Sansovino*, and four Fathers of the church, by *Caliari* (1614).

The *High Altar (Altare Maggiore)* stands beneath a canopy of verde antico, borne by four columns of marble (with reliefs of the 11th cent.). The *Pala d'Oro*, enamelled work with jewels, wrought on plates of gold and silver, executed at Constantinople in 1105, constitutes the altar-piece, which is uncovered on high festivals only, or, at other times, for a fee of 6 fr. (It was originally intended to embellish the *front* of the altar.) Under the high-altar repose the relics of St. Mark, as the marble slab at the back records. — Behind the high-altar is a second altar with four spiral columns of alabaster, of which the two white ones in the middle are semi-transparent, and are said to have once belonged to the Temple of Solomon.

The SACRISTY *(Sagrestia)*, to the left, contains some fine mosaics on the vaulting; cabinets with inlaid work of 1523; on the door leading from the high-altar, reliefs in bronze by *Sansovino* (1556); to the right of the handle is the portrait-head of the maker of the door; in the right corner the head of Titian. Entrance to the Crypt, see below.

To the right of the high-altar: CAPPELLA DI S. CLEMENTE, with altar-relief of the 16th cent., representing SS. Nicholas, James, and Andrew, and the Doge Andr. Gritti.

In the right aisle, close to the principal entrance, is the BATTISTERO, in the centre of which is a large bronze font of 1545; above it is John the Baptist. Also the monument of the Doge And. Dandolo (d. 1354). The stone over the altar is from Mt. Tabor. To the left of the altar the head of John the Baptist, of the 15th cent.; below it is the stone on which he is said to have been beheaded. — From the Baptistery we enter the *CAPPELLA ZENO, containing the handsome *Monument of Cardinal Giambattista Zeno (d. 1501), wrought entirely in bronze; on the sarcophagus is the figure of the cardinal, over life-size; below are the six Virtues. The *Altar and canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the Madonna, St. Peter, and John the Baptist; on the altar itself a relief of the Resurrection. To the right and left two lions in coloured marble.

In the right transept is the entrance to the TREASURY *(Tesoro di S. Marco*, open on Mondays and Fridays 12½-2 o'clock, except on festivals), containing two candelabra by Benvenuto Cellini(?); cover of the books of the Gospels from the church of St. Sophia at Constantinople, decorated with gold and jewels; a crystal vase with the 'Blood of the Saviour'; a silver column with a fragment of the pillar at which Christ was scourged; a cup of agate with a portion of the 'skull of St. John'; the sword of the Doge Morosini; cuneiform writings from Persepolis; an episcopal throne of the 7th cent., said to be that of St. Mark; and a number of other curiosities.

The CRYPT, freed from water and restored in 1868 (but still often under water), also deserves a visit; open 12-2 o'clock, entrance by the first door to the right in the Sacristy (see above); at other hours it is shown by the sacristan. To the right a well-executed Christ in relief by *Sansovino*.

A walk (sacristan ½ fr.) round the GALLERY inside the church is strongly recommended in order that the mosaics may be more closely inspected. The ascent is from a door to the right in the principal portal, which the sacristan opens. The gallery on the outside of the church should then be visited for the sake of examining the bronze horses.

On the N. side of St. Mark's, under the arch of the transept, is a marble sarcophagus borne by lions, executed by Borrò, and containing the remains of *Daniele Manin*, the president of the republic in 1848, which were brought from Paris in 1868. — On the

wall here are placed numerous ancient Byzantine reliefs in marble (Madonna, etc.), brought from the East by Venetians.

On the S. side of the church (see below) are two short square **Columns*, inscribed with Greek characters, brought hither in 1256 from the church of St. Saba at Ptolemais, which was destroyed by the Venetians. From the *Pietra del Bando*, a block of porphyry at the S.W. corner, the decrees of the republic were anciently promulgated. Two curious *Reliefs* in porphyry are immured by the entrance to the Palace of the Doges, representing two pairs of knightly and armed figures embracing each other. They are said also to have been brought from Ptolemais, and have given rise to a great variety of conjectures, such as that they represent four emperors of Byzantium of the 11th cent., or four Flemish men-at-arms of the time of Baldwin of Flanders, who was elected Greek emperor in 1204.

Opposite St. Mark's, to the S.W., rises the isolated square **Campanile** (*Il Campanile di S. Marco*), 322 ft. in height, which is always open to the public (doorkeeper 15 c. for each pers. on entering). It was founded in 911, several times restored, and finally completed in 1511, the upper part and the spire having been constructed by *Bartolommeo Buon.* The ascent by a winding inclined plane of 38 bends, and finally by a few steps, is easy and well-lighted. The watchman at the summit is provided with a telescope and opens the door to the second gallery for a trifling gratuity. The *View comprises the city, the Lagune (comp. p. 237), the Alps, and part of the Adriatic; W. the Monti Euganei near Padua (p. 299), rising above the Lagune; E. in clear weather the Istrian Mts., rising above the Adriatic, a magnificent spectacle towards sunset. The ascent of the campanile is recommended to the traveller, both for a preliminary survey, and as an appropriate termination to his visit to Venice. — The *Loggetta*, or vestibule, on the E. side of the campanile, erected by *Sansovino* in 1540 and lately restored, once served as a waiting-room for the procurators, whose office it was, during the sessions of the great Council, to command the guards. The bronze statues of Peace, Apollo, Mercury, and Pallas, and the reliefs on the coping by *Sansovino*, and also the *Bronze Doors*, cast in 1750, deserve inspection. The interior contains a group of the Madonna with the Infant Christ and John the Baptist, in gilded terracotta, by *Sansovino.*

The **Clock Tower** *(La Torre dell' Orologio)*, on the opposite side, at the E. end of the old Procuratie, erected by *Pietro Lombardo* in 1496, rises over a gateway, resembling a triumphal arch, restored in 1859. On the platform are two Vulcans in bronze, who strike the hours on a bell. The custodian of the clock, who lives in the building, shows and explains the mechanism (fee $\frac{1}{2}$ fr.). The entrance is under the archway to the left, where it is indicated by a notice. The *Mercerīa* (p. 231), the principal commercial street

of Venice, quits the Piazza of St. Mark here, and leads to the *Ponte Rialto* (p. 258).

From the S.E. corner of the Piazza of St. Mark to the Lagune, extends the ***Piazzetta** (Pl. F, 4), which is bounded on the W. by the former Library, and on the E. by the Palace of the Doges.

The ***Library** *(Antica Libreria di S. Marco)*, which now belongs to the royal palace (see p. 237), begun by *Sansovino* in 1536, is a magnificent structure of the 16th cent., and one of the finest secular edifices in Italy. In plan the structure consists of a double colonnade with arches and embedded columns. In the upper colonnade the arches rest upon smaller, additional columns of the Ionic order. The effect is so fine, that Sansovino may be fairly said to have justified the liberty he has taken in enlarging the metopes at the expense of the triglyphs and architrave, and in some other points *(Burckhardt)*.

In the direction of the Lagune are two *Granite Columns*, brought by the Doge Michiel from Syria in 1120, and erected here in 1180; one of them bears the Winged Lion of St. Mark, the emblem of the tutelary saint of Venice; the other is surmounted by St. Theodore on a crocodile, the patron of the ancient republic, placed there in 1329. This used to be the place of execution, and is now the headquarters of the gondoliers (comp. p. 230). On the Lagune, between the Library and the *Royal Garden*, is situated the *Zecca* or *Mint*, which was also built by Sansovino in 1536.

The ****Palace of the Doges** (*Palazzo Ducale*, Pl. 60), the W. side of which, 82 yds. in length, looks towards the Piazzetta, and the S. side, 78 yds. in length, towards the Molo, was founded in 800, afterwards destroyed five times, and as often re-erected in a style of greater magnificence than before. The reconstruction begun in 1341 from the designs of *Filippo Calendario* was carried out under the superintendence of *Pietro Baseggio*. The façade was restored in the Gothic style in 1424-42. The whole building is undergoing restoration. On the W. and on the S. side the palace is flanked by two colonnades of 107 columns (36 below, 71 above), one above the other, with pointed vaulting. The mouldings of the upper colonnade, '*La Loggia*', are remarkable for their richness. From between the two columns of red marble (9th and 10th from the principal portal) in the Loggia, the Republic anciently caused its sentences of death to be published. The capitals of the short columns below are richly decorated with foliage, figures of men and animals, etc. On the corner-pillar by the portal are interesting representations of Numa Pompilius, Scipio, the Emperor Trajan judging the cause of a woman, and of Justice, with inscriptions. Above these is a group representing the Judgment of Solomon. At the corner towards the Lagune, Adam and Eve. (Porphyry-reliefs on the corners to the left, see p. 241.) The fine Portal adjoining St. Mark's, constructed of marble of different colours in 1439, in the Gothic style with a Re-

naissance tendency, and recently restored, is called the *Porta della Carta*, from the placards formerly exhibited here to announce the decrees of the republic. Justice is represented in the tympanum.

The *Court, begun at the close of the 15th cent. by *Antonio Bregno* and *Antonio Scarpagnino*, but only partially completed, has an admirably-finished façade on the E. side. The unsymmetrical form of the court was probably rendered necessary by the previous existence of surrounding buildings. Within one of the highest windows to the left was the prison of the poet Count Silvio Pellico in 1822, before he was conveyed to the Spielberg at Brünn. In the centre of the court are two **Cistern-fronts* in bronze, dating from 1556 and 1559. To the right, on the façade of the *Clock Tower*, is a statue of the Venetian general Duke Francis Maria I. of Urbino, dating from 1625. The other statues are antique, but freely restored. The charming small façade farther E., perhaps the best, is by *Guglielmo Bergamasco* (1520).

The **Scala dei Giganti*, the flight of steps by which the palace is entered, derives its name from the colossal statues of Mars and Neptune at the top, executed by *Sansovino* in 1554. It was on the highest landing of these steps that the coronation of the doges used to take place. Opposite the landing are statues of Adam and Eve, by *Antonio Rizzo* of Verona (1462).

The *Interior of the Ducal Palace (admission, see p. 233) also forms a noble specimen of Venetian art. Had not the fire in 1577 destroyed so many paintings, we should have been able here to trace the whole progress of Venetian art during its golden era. The earliest Venetian painters devoted their energies to the church of St. Mark, but the great masters of the 15th and 16th cent. were chiefly occupied in embellishing the Palace of the Doges. Their works having unfortunately perished, the edifice now forms a museum of later masters only, such as *Tintoretto*, *Palma Giovane*, and *Paolo Veronese*, but, nevertheless, it still presents a brilliant and most attractive array of the Venetian painters, so far as their energies were enlisted in the service of the state.

We ascend the Scala dei Giganti. Around the upper colonnade are placed the busts of a number of Venetian scholars, artists, and doges. The first staircase is the richly decorated **Scala d'Oro*, constructed by *Battista Franco* under the superintendence of *Sansovino* and completed in 1577, which was once accessible to those only whose names were entered as Nobili in the Golden Book. By this staircase we ascend on week-days (admission 1 fr., payable at the second landing) direct to the upper story, where we enter the Atrio Quadrato. In this case we traverse the narrow passage to the left, visit the apartments described at p. 246, and afterwards descend to the middle story.

The next staircase, the *Scala dei Censori*, which forms the entrance to the apartments on Sundays and festivals, first leads to

the First Floor, which contains the *Library* (on the left; p. 245), the *Sala del Maggior Consiglio* (in a straight direction; see below), and the *Archaeological Museum* (on the right; p. 245).

I. ***Sala del Maggior Consiglio** (door generally open; if not, ring). In this large hall (55 yds. long, 26 yds. broad, 47 ft. high), the Nobili, whose names were entered in the 'Golden Book', and who constituted the highest authority in the Republic, formerly sat. In 1848-49 the House of Representatives under the Dictator Manin also met here. On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (d. 810); on the walls 21 large pictures by *Bassano*, *Paolo Veronese*, *Tintoretto*, etc., painted to commemorate the achievements of the Republic. On the E. wall *Jac. Tintoretto's* Paradise, said to be the largest oil-painting in the world, containing a perplexing multitude of figures, several of the heads of which are admirably done. — The Historical Pictures consist of two series. The first illustrates in a somewhat boastful style the life of the Doge *Sebastiano Ziani* (1173-79), who accorded an asylum to Pope Alexander III. when at variance with the Emperor Frederick Barbarossa, and (in league with the towns of Lombardy) resisted the imperial demands. The second series depicts the exploits of the Doge *Enrico Dandolo* (p. 233). As works of art they are somewhat tedious.

The first series begins on the upper part of the wall to the right of the entrance, and runs to the left in the direction of the opposite end of the rooms: 1. Meeting of Pope Alexander III. and the Doge Ziani at the Monastery della Carità, and — 2. Parting audience of the ambassadors of the Pope and the Doge on their departure for Parma, both by *Pupils of Paolo Veronese;* 3. (over the window) Presentation of the consecrated candle, by *Leandro Bassano;* 4. Ambassadors of the Pope and the Doge presenting to Fred. Barbarossa at Pavia a petition for a cessation of hostilities, by *Jacopo Tintoretto;* 5. The Pope presenting a sword to the Doge, by *Franc. Bassano;* 6. (over the window) Departure of the Doge with the papal benediction, by *Paolo Fiammingo;* 7. Battle of Salvore (Pirano), defeat of the Imperial fleet, and capture of Otho, 1177, by *Dom. Tintoretto;* 8. (above the door) The Doge presenting the son of the Emperor to the Pope, by *Andrea Vicentino;* 9. Pope Alexander grants permission to the captive Otho to repair to his father in order to negotiate a peace, by *Palma Giovane;* 10. Fred. Barbarossa kneeling before the Pope (p. 239), by *Federigo Zuccaro*; 11. (over the door) Conclusion of peace between the Pope, the Doge, and the Emperor, at Ancona, by *Girolamo Gambarato;* 12. The Pope presents gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually 'wedded the Adriatic', 1177, by *Giulio dal Moro.*

The cycle of pictures in honour of the Doge Dandolo also begins on the entrance wall, to which we return after having inspected the first series. They run from left to right as follows: 1. The Doge and French Crusaders swear an oath of alliance at St. Mark's in 1201, for the purpose of liberating the Holy Land, by *Giov. Le Clerc;* 2. Storming of Zara in 1202, by *Andrea Vicentino;* 3. Surrender of Zara to the Crusaders in 1202, by *Dom. Tintoretto* (placed over the door to a balcony, which affords a fine *View of the Lagune and the islands of S. Giorgio and Giudecca); 4. Alexius, son of the dethroned Greek Emp. Isaac Angelus, invoking the aid of the Venetians in behalf of his father in 1202, by *Andrea Vicentino;* 5. Taking of Constantinople by the Venetians and French, 1204, by *Dom. Tintoretto;* 6. Second taking of Constantinople, 1204, by *Dom. Tintoretto*; 7. Count Baldwin of Flanders elected Greek Emp. in the church of St. Sophia, 1204, by *Andr. Vicentino;* 8. Coronation of Baldwin by the Doge Enrico Dandolo, 1204, by *Aliense.* (Above this, a black tablet on the frieze among the portraits of the Doges bears the inscription: *Hic est locus Marini Falethri decapitati pro criminibus;* comp. p. 233.) — Lastly, as an additional picture: *9. Return of the Doge Andr. Contarini from the victory over the Genoese fleet near Chioggia, 1378, by *Paolo Veronese.* — The ceiling-paintings, which also represent battles fought by the Venetians, are by *Paolo Veronese*, *Bassano*, *Jac. Tintoretto*, and *Palma Giovane;* the *Fame of Venice (next to the entrance) is by *Paolo Veronese.*

The CORRIDOR contains a bust of the Emp. Francis. — The **Sala dello Scrutinio**, or *Voting Hall*, is decorated similarly to the preceding saloon. On the frieze are the portraits of 39 doges, down to Lodovico Manin (1797). On the *wall of the entrance:* *Last Judgment, by *Palma Giovane.* On the *left wall*, towards the Piazzetta: 1. Victory of the Venetians over King Roger of Sicily in 1148; 2. Subjugation of Tyre under Domenico Michieli in 1125; 3. (over the door to the balcony, which affords a good survey of Sansovino's library), Victory of Dom. Michieli over the Turks at Jaffa in 1123; 4. Victory in the lagoons over Pipin, son of Charlemagne, in 811; 5. Siege of Venice by Pipin in 809. — *Opposite the entrance:* Monument to the Doge Francesco Morosini 'Peloponnesiacus', who in 1684-90 conquered the Morea and Athens (p. 234). — On the *right wall:* 6. Lazaro Mocenigo conquers the Turks near the Dardanelles in 1657; 7. (over the window towards the court), Destruction of Margaritino in 1571; 8. Battle of Lepanto, in the same year; 9. (over the second window), Conquest of Cattaro in Dalmatia during the war against Genoa in 1378; 10. Re-capture of Zara in 1346. — On the *ceiling* several other scenes from the history of the Republic.

The celebrated **Library of St. Mark**, containing many rare MSS. and beautiful miniatures, and also some ancient cameos (two heads of Zeus), is open to the public daily from 10 to 3 (Sundays and holidays excepted). Among its chief treasures is the **Breviario Grimani*, embellished with miniatures by *Hans Memling* (?), *Lievin de Witte*, and other Netherlandish painters of the 15th century. — The extensive and choice *Collection of Coins* is shown by special permission only.

II. The **Archæological Museum**, established in 1846 in the apartments in which the doges resided till the close of the 16th cent., contains ancient sculptures in marble, of Greek and Roman origin, most of which were brought home as booty by the Venetians from their various campaigns.

I. ROOM: 94. One of the Dioscuri, a portrait-statue; 90. Colossal Minerva; *85. Bacchus and a satyr; *80. Apollo reposing; 70, 68. Elegant candelabra-bases, with armed cupids; *51, 56. Muses from the Amphitheatre of Pola; 46. Dancing Silenus; 35. Cupid bending his bow; 32. Boy with a goose, a fountain-figure; 29. Venus and Cupid.

II. ROOM: 169. Hermaphrodite, fragment of a spirited group; *148. Rape of Ganymede, freely restored; *153. Gaul sinking from exhaustion; *145. Dead Gaul lying on his shield; *144. Gaul, in his last desperate struggle; these three resemble the Dying Gladiator in the Capitol at Rome and similar statues at Naples, and probably belonged to the groups dedicated to the Acropolis of Athens by Attalus, King of Pergamos, about B.C. 239, after his victory at Sardes in Asia Minor over the invading Gauls; 138. Leda with the swan; 133. Apollo; 113, 187. Two comic masks; 102. Cupid bending his bow, in Parian marble. — The chimney-piece dates from the end of the 15th century.

III. ROOM: old maps; among them the celebrated *Map of the World by the Camaldulensian monk Fra Mauro, 1457-59; six tablets of carved wood by Haji Mehemet of Tunis (1559), representing the globe; Plans of Venice of 1500 and 1728. The next room is entered by a door to the right. — IV. ROOM: 190. Warrior sacrificing; 195. Fragment of a sarcophagus, rape of Proserpine; 196. Another with the destruction of the children of Niobe; 220. Greek tomb-relief; 222. Centaurs fighting, and a female Centaur asleep; 231. Fragment of a Greek frieze, battle of the Greeks and Trojans around the ships; 239. Four-sided base of a candelabrum. We now return to the 3rd room, from which the next is entered to the right. — V. ROOM: chiefly busts of emperors, the best being 292. Vitellius; 250, 299. Bacchantes; 245. Replica of the archaic Diana at Naples. — To gain admission to the last rooms (closed), which contain interesting bronzes, application must be made to the director.

The UPPER FLOOR contains the apartments in which the authorities of the republic once held their meetings, and which are still in a great measure preserved in their ancient splendour. The following description begins by the entrance from the *Scala*

*dei Censori.* (On the upper landing we turn to the left; to the right is the Instituto di Scienze.) — Those who ascend by the *Scala d'Oro* (the staircase used on week-days, comp. p. 243) first enter the Atrio Quadrato, from which they proceed to the Sala delle Quattro Porte, Sala del Senato, and the following rooms, till they reach the Anticollegio, whence they visit the Stanza dei Tre Capi del Consiglio and the remaining rooms in the reverse order from that given below. They then descend from the Sala della Bussola by the Scala dei Censori to the first floor.

I. **Sala della Bussola,** once the ante-chamber of the three Inquisitors of the Republic; by the entrance is an opening in the wall, formerly decorated with a lion's head in marble, into the mouth of which *(Bocca di Leone)* documents containing secret information were thrown. This apartment contains two pictures by *Aliense:* on the right, Taking of Brescia, 1426, and on the left, Taking of Bergamo, 1427; chimney-piece by *Sansovino.* — In a straight direction we next enter the —

II. **Sala del Consiglio dei Dieci.** On the wall of the entrance, Pope Alexander III. and the Doge Ziani, the conqueror of Emp. Frcd. Barbarossa, by *Bassano;* opposite, the Peace of Bologna, concluded in 1529 between Pope Clement VII. and Emp. Charles V., by *Marco Vecellio;* on the ceiling, in the right-hand corner, portraits of an old man and a handsome woman, by *Paolo Veronese,* restored. Large modern ceiling-paintings. Fine putto frieze. — We now retrace our steps through the Sala della Bussola and enter (to the right) the —

III. **Stanza dei Tre Capi del Consiglio,** with ceiling-paintings (an angel driving away the vices) by *Paolo Veronese;* chimney-piece by *Sansovino;* caryatides by *Pietro da Salò;* on the left, Madonna and Child, two saints and Doge Leon. Loredano, by *Catena.* — A passage leads hence to the —

IV. **Atrio Quadrato,** into which the *Scala d'Oro* leads, with a ceiling-painting by *Tintoretto,* representing the Doge Priuli receiving the sword of justice. On the walls eight portraits of senators.

V. **Sala delle Quattro Porte,** restored in 1869; doors designed by *Palladio,* 1575; left, Verona conquered by the Venetians, 1439, by *Giov. Contarini;* right, the Doge Ant. Grimani kneeling before Religion, by *Titian;* left, the Arrival of Henry III. of France at Venice, by *Andrea Vicentino;* the Doge Cicogna receiving the Persian ambassadors in 1585, by *Carletto Caliari.* Magnificent ceiling. — Through the door on the right we now enter the —

VI. **Sala del Senato.** Over the throne, Descent from the Cross by *Giacomo Tintoretto;* on the wall, the Doge Franc. Venier before Venice, the Doge Cicogna in presence of the Saviour, Venetia on the Lion against Europa on the Bull (an allusion to the League of Cambray, see p. 234), all three by *Palma Giovane;* the Doge Pietro Loredano imploring the aid of the Virgin, by *Giacomo Tintoretto.* Ceiling-painting: Venice, Queen of the Adriatic, by *Domenico Tintoretto.*

Beyond this room (to the right of the throne) is the Ante-Chamber to the chapel of the doges, containing five pictures of little value. — In the **Chapel** over the altar a Madonna by *Sansovino.* To the left of the altar: *Paris Bordone,* Pietà; **Paolo Veronese,* Forest-landscape with accessories; *Cima da Conegliano* (?), Madonna in a landscape; *Early Flemish Artist,* Mocking of Christ; *Giorgione* (?), Christ in Purgatory; **Bonifacio,* Christ teaching (three pictures brought from the Palazzo Reale in 1875); then (to the right of the door), Crossing of the Red Sea, wrongly ascribed to *Titian.* To the right of the altar is a staircase descending to the private dwelling of the Doge; on the wall of the landing, St. Christopher, a fresco by *Titian.* — We return through the Sala del Senato and enter to the right the —

**Sala del Collegio.** Over the door, the Nuptials of St. Catharine (below, the Doge Franc. Donà); to the left of it, Virgin in glory (with the Doge Niccolò da Ponte), Adoration of the Saviour (with the Doge Alvise

Mocenigo), all three by *Tintoretto;* over the throne a memorial picture of the Battle of Lepanto, *Christ in glory (below, the Doge Venier, Venetians, St. Mark, St. Justina, etc.), both by *Paolo Veronese;* opposite, the Prayer of the Doge Andrea Gritti to the Virgin, by *Tintoretto.* Ceiling-paintings, Neptune and Mars, Faith, Venetia on the globe with Justice and Peace, all by *Paolo Veronese.*

**Anticollegio:** left, *Rape of Europa, by *Paolo Veronese;* Jacob's return to Canaan, by *Bassano;* Forge of Vulcan, Mercury with the Graces, opposite to it Minerva driving back Mars, and Ariadne and Bacchus, all four by *Tintoretto.* Ceiling-painting, Venetia enthroned, by *Paolo Veronese*, much damaged.

The handsome E. side of the Palace of the Doges towards the canal, which presents a more harmonious appearance than the W. side, and has a basement of facetted stone, is connected with the *Carceri* or *Prigioni*, constructed in 1512-97 by Giov. da Ponte, by means of the lofty **Bridge of Sighs** *(Ponte dei Sospiri;* Pl. 97). The *Piombi*, or prisons under the leaden roof of the Palace, were destroyed in 1797, but a torture-chamber has recently been restored to satisfy the curiosity of tourists. The *Pozzi*, or half-ruined dungeons on the farther side of the narrow canal on the E. side of the Palace, with the place of execution for political criminals, may also be inspected, and are full of sombre interest (entrance from the first floor).

A good survey of the Bridge of Sighs is obtained from the *Ponte della Paglia*, which connects the Molo with the adjacent —

**Riva degli Schiavoni** (Pl. F, G, 4), a quay paved with unpolished slabs of marble, and presenting a busy scene. Sailors of all nations, from the vessels which lie in the vicinity, and numerous idlers, are seen lounging here or congregated at the cafés. — The church of S. Maria della Pietà, situated about the centre of the Riva, contains a *Christ in the house of the Pharisee by *Moretto* (in the high-choir, above the principal entrance), and a Coronation of Mary by *Tiepolo* (on the ceiling). From the Riva a view is obtained of the *Giardini Pubblici*, mentioned at p. 276.

If we diverge from the Riva to the left, by the church of *S. Biagio* (Pl. 6), which contains a monument to Admiral Angelo Emo by Ferrari-Toretti, the teacher of Canova, and skirt the broad canal, we soon reach the entrance-gate of the —

***Arsenal** (Pl. 3; H, 4; admission daily, 9-3, except on Sundays and festivals, on presenting a visiting-card), which at the time of the Republic employed 16,000 workmen, but now 2000 only. The decline of Venice is nowhere so apparent as here. At the outer entrance (handsome gateway of 1460) are the four antique lions, brought here in 1687 from the Piræus; the large one on the left, the body of which is covered with inscriptions no longer legible, is conjectured once to have stood on the battle-field of Marathon.

Interior (entrance by crossing the court to the left). *First Floor:* Interesting collection of models of ships of all periods, including a model and the scanty remains of the Bucentoro, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 244) into the Adriatic, which he thus symbolically wedded; model

of the system of piles on which the city is to a great extent built. — *Second Floor:* Fine collection of weapons; by the entrance, statue of Vittore Pisano (1380); monument to Admiral Angelo Emo (d. 1792), by *Canova;* several trophies of historical interest, banners from the battle of Lepanto, armour of former doges, of the Condottiere Gattamelata, and of Henry IV. of France; revolvers and breech-loaders of a primitive description of the 16th cent., a finely-executed culverin of steel, adorned with reliefs, instruments of torture, iron helmet found near Aquileia, bust of Napoleon of 1805. (Explanatory inscriptions on each object; gratuities forbidden.)

Beyond the bridge, near the Direzione Generale, stands the Monument of *Count von der Schulenburg*, marshal in the Venetian service (d. 1747).

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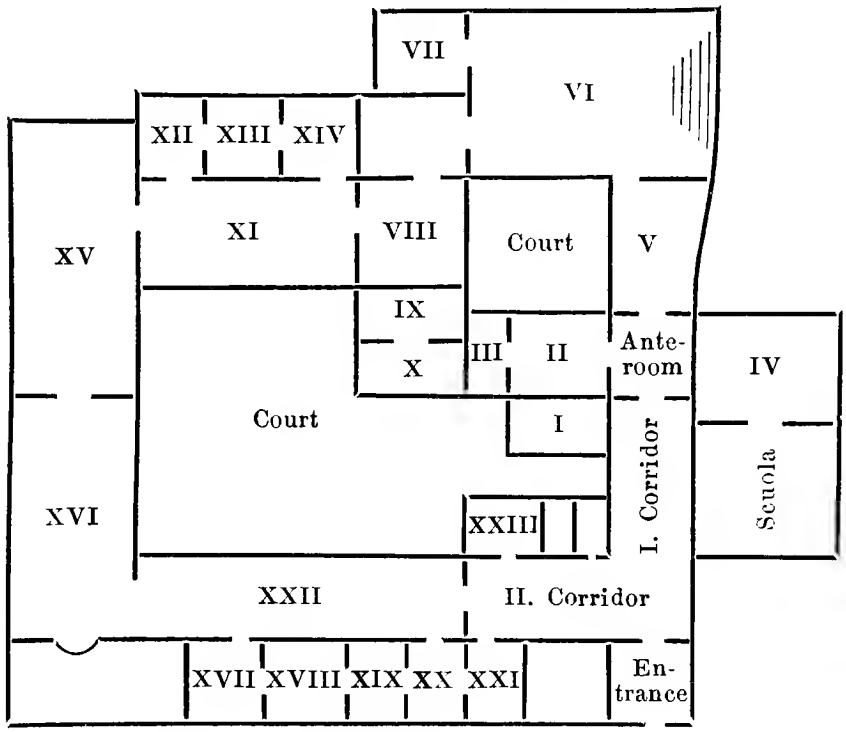
The ****Accademia delle Belle Arti** (Pl. 1; D, 5), in the suppressed *Scuola della Carità*, the assembly-hall of this brotherhood, on the Grand Canal, opposite the S. extremity of the iron bridge (p. 256) and $^1/_2$ M. from the Piazza of St. Mark, may easily be reached on foot (comp. pp. 268, 269). The entrance is in the cloisters, to the left, whence we ascend to the first floor. (Admission, see p. 233.) Permission to copy is easily obtained at the office. The numbers over the doors apply in each case to the next room. — Catalogue, 1 fr.

The gallery contains almost exclusively pictures by Venetian masters. The general public will be most interested in the works of the time of *Bellini* and the following period, as well as in the historical pictures by *Gentile Bellini* and *Carpaccio* in the XV. Room, exhibiting a lifelike picture of ancient Venice, the brilliant colours of which cause us to forget the poverty of the execution and want of inspiration which characterise the individual figures as well as the groups. It is instructive to compare these paintings with the manner in which Florentine artists of the same epoch arranged their groups and described historical events. Attention must be drawn to the numerous pictures of *Giovanni Bellini* (Nos. 38, 94, and others), representing the assemblage of saints surrounding the throne of the Madonna ('sacra conversazione'), to the beauty of the nude figures, and to the powerful and imposing, though not very saintlike male figures. A picture by *Boccaccino da Cremona* (No. 132), a little-known master of the earlier school, is one of the best of that period. *Giorgione's* Storm at sea (No. 37) is of doubtful authenticity, and moreover much damaged. *Palma Vecchio* is not represented here by his best works. On the other hand *Rocco Marconi's* Descent from the Cross (No. 405) is one of his finest efforts. *Titian's* masterpiece, the Assumption of the Virgin (No. 24), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of the Madonna, the magnificence of the colouring, cannot fail to strike the eye of every beholder. The gallery comprises what is perhaps the earliest known work of this master, and his last, uncompleted creation: the Visitation, and the Descent from the Cross.

The Presentation in the Temple (No. 487) is very attractive owing to the spirited character of the grouping, and the beauty of the individual figures. *Bonifacio's* wealth of colour is displayed in the Adoration of the Magi (No. 57), and in the History of the Rich Man (No. 500). The Miracle of St. Mark (No. 45) by *Tintoretto*, and the Supper in the house of Levi (No. 547) by *Paolo Veronese*, are specially interesting.

Beyond the Corridor, which contains numerous architectural drawings, we pass through an ante-chamber containing sculptures (to the left of which is Room IV., the 'Galleria delle Statue'), and enter the —

Sala V, degli Antichi Dipinti. Ancient pictures, the hand-




some original frames of which should be noticed. 1. *Bart. Vivarini*, Mary and four saints, painted in 1464; 4, 6. (belonging to each other), *Marco Basaiti*, St. James and St. Anthony; 5. *Lorenzo Veneziano* and *Franc. Bissolo*, Altar-piece in sections, in the centre the Annunciation, above it God the Father (1358); 8. *Giovanni* and *Antonio da Murano*, Coronation of the Virgin in an assembly of saints, in the centre 'putti' with instruments of torture (1440); 10. *Bartolommeo Vivarini*, St. Matthew; 11. *Vincenzo Catena*, St. Augustine; 14. *Bart. Vivarini*, St. Barbara (1490); 18. *Alwise Vivarini*, St. Anthony; 21. *Bartolommeo Vivarini*, Sta. Clara; *23. *Giovanni d'Alemagna* and *Antonio da Murano*, Madonna enthroned, with four Fathers of the church (1446), interesting also on account of the peculiar architecture.

Sala VI, dell' Assunta, the ceiling richly-gilded, in the lunettes portraits of painters of the Venetian school, painted in 1849-55, the light unfavourable (the visitor requires to shade his eyes from the glare of the windows). Opposite the staircase: —

**24. *Titian*, Assumption *(Assunta)*, painted in 1516-18 for the Frari (p. 266), whose high-altar it once adorned.

The present position of the picture is very unfavourable. 'Neither the place nor the light is that for which Titian intended it; and the contrast between the radiance of the sky and the darkness round the tomb is lost on the one hand, whilst coarseness of outline and foreshortening — unseen in the gloom of a church — are forced unfairly into view. Yet few pictures impress us more even now with the master's power. . . . There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results, and the science with which these results are brought about. Focal concentration is attained by perspective science, applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom. . . . Something indescribable strikes us in the joyful innocence of the heavenly company whose winged units crowd together singing, playing, wondering and praying, some in light, some in half light, others in gloom, with a spirit of life moving in them that is quite delightful to the mind and the eye. Like the bees about their queen this swarm of angels rises with the beauteous apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned face and outstretched arms longs for the heaven out of which the Eternal looks down. To this central point in the picture Titians invites us by all the arts of which he is a master. . . . The apostles we observed are in shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels.' The lifelike semblance of nature in these forms and the marvellous power with which their various sensations of fear, devotion, reverent wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michaelangelo. — *C. & C.*

Farther on, to the right: 25. *Tintoretto*, The Fall. *31. *Marco Basaiti*, Call of the Sons of Zebedee, painted in 1510, and marking, along with No. 534 in Room XVI. (painted in the same year), the highest level reached by Basaiti, before he adopted the style of Bellini. 32. *Tintoretto*, Madonna and Child, with three senators.

*33. *Titian*, Entombment, his last picture, with which he was engaged at the time of his death, in his 99th year, completed by *Palma Giovane* in 1576, as the inscription records.

'It may be that looking closely at the 'Pietà', our eyes will lose themselves in a chaos of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. In the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the 'Pietà' of Michaelangelo.' — *C. & C.*

34. *Bonifacio*, SS. Anthony and Mark; 35. *Titian* (?), Visitation (if genuine, his earliest work extant); 36. *Tintoretto*, Resurrection, and three senators; 37. *Giorgione* (?), Storm at sea.

*38. *Giov. Bellini*, Madonna enthroned in a richly-decorated niche, with (l.) St. Francis, Job, St. John, and (r.) SS. Sebastian, Dominique, and Louis, and three angels on the steps of the throne; this is one of the master's finest works.

'Finely thought out is the concentration of light on the Virgin seated with the babe on her knee. . . . By means essentially his own, Bellini was here creating for the Venetian school something distantly akin to the ecstatic style of Angelico. . . . The 'canon' of Venetian art is truly stated to have been laid down in this picture.' — *C. & C.*

39. *Palma Giovane*, Vision from the Apocalypse; 40. *Palma Giov.*, The four horsemen of the Apocalypse; *45. *Tintoretto*, St. Mark releasing a condemned slave; 47. *Padovanino*, Marriage of Cana; 49. *Bonifacio*, St. Francis and the Apostle Paul; 50. *Bonifacio*, The adulteress before Christ; 51. *Tintoretto*, Portrait of the Doge Luigi Mocenigo; 52. *Catena*, Scourging of Christ; 53. *Tintoretto*, Madonna and Child, with SS. Joseph, Mark, and Jerome, and the portrait of the doge; 54. *Paolo Veronese*, Virgin in glory, below is St. Dominicus, distributing crowns of roses to the pope, emperor and king, doges, cardinals, etc. (difficult to see); *55. *Bonifacio*, Solomon's judgment (1533); *57. *Bonifacio*, Adoration of the Magi; 59. *Palma Vecchio*, Assumption; 60. *Rocco Marconi*, Christ, Peter, and John; *62. *Paolo Veronese*, Scourging of St. Christina; 63. *Tintoretto*, Death of Abel.

Sala VII. (adjoining the Assunta on the *right*): Marble bust of *Giov. Bellini.* Late Venetian masters of no great merit. The following is temporarily placed here: **Cima da Conegliano*, Tobias and the angel.

Sala VIII. (to the *left*, up the staircase), academic assembly-hall with several reliefs and numerous old drawings, among which those by *Leonardo da Vinci* and the so-called sketch-book of *Raphael* (now attributed to *Pinturicchio*) are particularly interesting. A special catalogue has been prepared for this room.

Sala IX. Collezione Placido Fabris, consisting of pictures of little interest.

Sala X. Modern Pictures, demanding little attention — We now return through Sala VIII. to —

Sala XI.: 582. *Cima da Conegliano*, Madonna and saints; 586. *Bonifacio*, Temptation of SS. Benedict and Sebastian.

*593. *Palma Vecchio*, Peter and saints.

'None of Palma's works was executed with more energy and force than this. . . . In keeping with forcible attitudes and movements are the solid breadth and substance of the impast, the large cast and unusually fine style of the drapery, the massively modelled surfaces, the grand shapes, and clean articulations.' — *C. & C.*

569. *Tintoretto*, Two senators; 572. *Bonifacio*, Adoration of the Magi; *603. *Paolo Veronese*, Assumption; 268. *P. Veronese*, Coronation of the Virgin. — We next inspect the three small adjoining rooms, turning first, by the second door to the right, into —

Sala XII.: Modern pictures by professors and pupils of the Academy.

Sala XIII.: Pictures of the 18th cent., most of them mediocre: 656, 661. *Carriera*, Portraits in chalks.

Sala XIV.: Modern pictures: 671. *Ant. Zona*, Meeting of

Titian and Paolo Veronese. — We now return to Sala XI. and from it enter —

Sala XV.: **547. *Paolo Veronese*, Jesus in the house of Levi (1572), a masterpiece of the artist, who has treated the historical incident merely as a pretext for delineating a group of handsome figures in the full and unfettered enjoyment of existence *(Burckhardt)*. 545. *Lazzaro Sebastiano*, Antonio Riccio congratulated by his friends. 543. *Gentile Bellini*, Miraculous cure of Pietro di Ludovigo through the fragment of the Cross, an interior, originally painted, like the two other large pictures on canvas, Nos. 529 and 555, for the Scuola di S. Giovanni Evang. (1500), where a relic of the Cross was formerly revered; the walls were hung with these pictures in the same way as with tapestry, a circumstance which accounts for many peculiarities in the composition. *534. *Marco Basaiti*, Jesus at Gethsemane.

**Vittore Carpaccio*, Nine scenes from the legend of St. Ursula, painted in 1490-95 for the Scuola di S. Ursula in Venice.

539. The ambassadors of the pagan king of England bring to King Maurus, father of S. Ursula, the proposals of their master for the hand of his daughter; 533. S. Ursula's vision; 537. The ambassadors depart with the answer that the bride desired the postponement of the marriage for three years, in order to make a pilgrimage to Rome; 549. Return of the ambassadors to England and their report to the king; 542. Double picture, representing the Departure of the English monarch, who has resolved to share in the pilgrimage, and his Meeting with Ursula (on shipboard); 546. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus; 544. Arrival of S. Ursula at Cologne; 554. Martyrdom of the saint and her virgins, who are pierced with arrows; 560. Apotheosis of S. Ursula. — The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of S. Ursula at Bruges, painted by Hans Memling about the same time (1489) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature-painting, while the extensive canvases of his Venetian contemporary are vigorous, almost coarse in character.

529. *Gentile Bellini*, Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal; *564. *Carpaccio*, Healing of a lunatic, with the old Rialto bridge in the background; 561. *Alvise Vivarini*, Madonna with saints; 559. *Carpaccio*, Martyrdom of the 10,000 Christians on Mt. Ararat, painted in 1515; *555. *Gentile Bellini*, Procession in the Piazza of St. Mark, painted in 1496 (showing the appearance of the Piazza at that date, differing materially from its present form); 552. *Carpaccio*, St. Anna and St. Joachim between St. Louis and St. Ursula.

Sala XVI.: *500. *Bonifacio*, Banquet of Dives; *495. *Rocco Marconi*, Descent from the Cross; 494. *L. Bassano*, Raising of Lazarus; 493. *Carlo Caliari*, Same subject; *492. *Paris Bordone*, The fisherman presenting the Doge with the ring received from St. Mark, probably the most beautiful ceremonial picture in existence *(Burckhardt)*. — *490. *Pordenone*, The glory of S. Lo-

renzo Giustiniani, with John the Baptist, St. Francis, St. Augustine, and three other figures.

The composition unites all the peculiar qualities of the master, and we can see that a supreme effort has been made to produce a grand impression. The work, however, cannot be put on a level with the great creations of Titian. — *C. & C.*

489. *P. Veronese*, Salutation; 488. *Carpaccio*, Circumcision (1510). — *487. *Titian*, Presentation in the Temple.

'It was not to be expected that Titian should go deeper into the period from which he derived his gospel subject than other artists of his time. . . . It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is exceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . . Uniting the majestic lines of a composition perfect in the balance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. . . . The harmony of the colours is so true and ringing, and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. . . . In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noblest representative of the Venetian school of colour'. — *C. & C.*

486. *Pordenone*, Madonna of Carmel and saints; 481. *Padovanino*, Descent of the Holy Ghost; *Canova's* original model of the group of Hercules and Lichas; 473. *Pietro da Cortona*, Daniel in the lions' den; 524. *Bonifacio*, Massacre of the Innocents; *519. *Paolo Veronese*, Madonna and saints; 516. *Bonifacio*, Christ and the Apostles; 513. *Heirs of P. Veronese* (i. e. produced after the death of Veronese in his studio, which was maintained by his sons), Banquet at the house of Levi; *505. *Bonifacio*, Christ enthroned, surrounded by saints (1530); 503. *Tintoretto*, Madonna and Child, with four senators.

Sala XXII. (long corridor): 352. *Tommaso da Modena*, St. Catharine (1351); 342. *Jan Steen*, Grace before meat; 338. *Michael Mierevelt*, Portrait of a general; 337. *Bissolo*, Madonna and four saints; 332. *Girolamo da Santacroce*, Madonna and Child with saints; 326. *Bonifacio*, Madonna and saints; 321. *G. Metsu* (wrongly assigned to Teniers), Woman sleeping; 319. *Titian*, Portrait of Jacopo Soranzo, damaged; 318. *Gregorio Schiavone*, Madonna; 315. *Cornelis Engelbrechtsen*, Crucifixion; *313. *Giov. Bellini*, Madonna; 306. *Tinelli*, Portrait of a man; 298. *Michael Angelo Caravaggio*, Chess-players; 295. *Tintoretto*, Portrait of Antonio Capello; *281, *280. *Hondekoeter*, Victorious cock, Hen and chickens; 356. *Antonello da Messina*, Madonna. — We now pass through the door to the right and then turn to the left into—

Sala XXI.: 361. *Montagna*, Madonna and saints; 365. *Andrea Schiavone*, Madonna and Child with the infant John and three saints. — *366. *Titian*, John the Baptist in the wilderness, painted about 1536 and formerly an altar-piece in S. Maria Maggiore.

'As a solitary figure this Baptist embodies all the principles of movement inculcated in this 16th century. It is a splendid display of mus-

cular strength and elasticity combined with elevation in a frame of most powerful build'. — *C. & C.*

367. *Bassano*, Holy Family; 368. *Bonifacio*, Adoration of the Magi; *372. *G. Bellini*, Madonna and the Child asleep.

Sala XX. and XIX. chiefly contain early Italian masters of the 13th and 14th centuries, interesting to the student of art.

Sala XVIII. Pinacoteca Renier (presented in 1850 by the widow of Count Bernard Renier): 416. *Francesco Vecellio* (brother of Titian), Madonna and Child with John the Baptist; 421. *Cima da Conegliano*, Madonna and Child.

*424. *Giov. Bellini*, Madonna with St. Paul and St. George (painted after 1483).

'Unrivalled for its extreme precision of drawing, its breadth of light and shade, easy cast of drapery, and bright enamel of colour'. — *C. & C.*

425. *Tintoretto*, The adulteress before Christ; *429. *Cima*, Entombment; 432. *School of L. da Vinci*, Jesus and the scribes. *436. *Giov. Bellini*, Mary, Magdalene, and Catharine: 'the three women are characterised by an extraordinary union of dignity, earnestness, and beauty' *(C. & C.)*.

Sala XVII.: *443. *Jacopo Bellini*, Madonna and Child (signed); *452. *Garofalo*, Madonna transfigured and four saints (1518); *456. *Cima*, Christ with SS. Thomas and Magnus; 464. *Tintoretto*, Senator; 465. *Titian*, Portrait of Antonio Capello (1523; comp. No. 295, Sala XXII).

We now return to Sala XXII. and thence enter Corridor II., which contains architectural drawings. This corridor is adjoined on the left by —

Sala XXIII., which contains pictures from the Manfrin Gallery (p. 262): 255. *Antonello da Messina*, Portrait; 258. *Gir. Savoldo*, Two hermits; 259. *Niccolò Semitecolo*, Madonna enthroned (1394); 261. *Moretto*, St. Peter; 264. *Antonello da Messina*, Christ scourged; 269. *Isaac van Ostade*, Snow-scene; 270. *Venetian School*, Portrait of an old woman; 272. *Marescalco*, Three saints; *273. *Andrea Mantegna*, St. George, the head classically shaped, the workmanship fine and minute; 274. *Jan Steen*, Genre-picture (1660).

We now traverse the first corridor to the ante-room with sculptures (p. 249), and then turn to the left into —

Sala II., the pictures in which were presented by Count Contarini in 1843: 84. *Palma Vecchio*, Christ and the Syrophenician woman; 88. After *Raphael*, Holy Family.

*94. *Giov. Bellini*, Madonna and Child, painted in 1487.

'We know not which to admire most, the noble gravity of the mother, or the pulsation of life in the child. Bellini certainly never so completely combined relief with transparence, or golden tinge of flesh with rich and tasteful harmony of tints'. — *C. & C.*

96. *Marco Marziale*, Supper at Emmaus (1506); 101. *Giov. Bellini*, Madonna; 107. *Sassoferrato*, St. Cecilia; 110. *Andrea Cordegliaghi* (or perhaps *Pordenone*), Madonna with St. Catharine

and St. John; 117. *Pierfrancesco Bissolo*, Body of Christ mourned over by angels; 124. *Bened. Diana*, Madonna with John the Baptist and St. Jerome; 125. *Cima da Conegliano*, Madonna with John the Baptist and St. Peter; *132. *Boccaccino da Cremona*, Madonna and saints; 133. *Polidoro Veneziano*, Madonna and Child, with John the Baptist and angel; 151. *Jacques Callot*, Market at Impruneta near Florence, a large picture with numerous figures and groups; 164. *Callot*, Pont Neuf at Paris (these two doubtful); 155. *Schiavone*, Circumcision; 186. *Bissolo*, Madonna. In the centre, Dædalus and Icarus, executed by Canova when 21 years of age.

Sala III, Gabinetto Contarini, containing 66 small pictures: Nos. 229, 230, 231, 241, 242, 243, all by *Pietro Longhi*, are interesting as affording samples of the Venetian costumes and habits of last century. Also: 191. *Antonio Badile*, The Samaritan woman at the well; 234-238. *Giov. Bellini*, Allegories. The series of pictures attributed to *Callot* are probably copies.

Sala I. contains groups of Ethiopian slaves in ebony, bearing Japanese vases, executed about the middle of last century, and other sculptures.

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The ****Canal Grande** *('Canalazzo')*, the main artery of the traffic of Venice, nearly 2 M. in length, and 33-66 yds. in width, intersects the city from N.W. to S.E., dividing it into two unequal parts, and resembling an inverted *S* in shape. The Canal Grande occupies the same position at Venice as the Corso at Rome, the Toledo at Naples, or the Boulevards at Paris. Hundreds of gondolas and other craft are seen here gliding in every direction. Small steamboats ply every $^1/_2$ hr. from the Città di Monaco (p. 229) to the railway-station, calling on the way at the Academy, S. Tomà, Riva del Carbon, and S. Geremia (fares, whole way 20 c., shorter distances 10 c.). On Sundays, between 7 and 9 p.m., a barge containing a military band traverses the Canal Grande, followed by numerous gondolas. Handsome houses and magnificent palaces rise on the banks, for this is the street of the Nobili, the ancient aristocracy of Venice. A trip on the canal is extremely interesting; the distance from the Piazzetta to the station may be traversed in less than $^1/_2$ hr., but $^3/_4$-1 hr. at least should be devoted to it in order to obtain a glimpse at the principal palaces in passing. The gondolier points out the most important edifices. The posts *(pali)* were formerly the distinguishing marks of the palaces of the nobles, and are still so to some extent, being painted with the heraldic colours of their proprietors. The following, beginning from the Piazzetta, are the most striking.

| *Left.* | *Right.* |
|---|---|
| *Dogana di Mare* (Pl. 37), the principal custom-house, erected by Benoni in 1682; the vane sur- | *Palazzo Giustiniani*, now the Hôtel Europa (Pl. b), in the pointed style of the 15th century. |

mounting the large gilded ball on the summit of the tower is a gilded Fortuna.

**Seminario Patriarcale** (Pl. 99; open every afternoon), containing the small *Gallery Manfredini* (adm. every afternoon; ½ fr.).

Among the pictures are: **Giorgione*, Apollo and Daphne (according to M. Lermolieff genuine but retouched); **Albertinelli* (ascribed to Fra Bartolommeo), Madonna and Child; **Filippino Lippi* (attributed to Crespi), Christ and Mary Magdalene, and the Samaritan Woman (small and fine works); *Mieris*, Man eating oysters; After *Leonardo da Vinci*, Madonna and Child with a saint and an angel.

*S. Maria della Salute* (Pl. 22), see p. 270.

*Pal. Dario-Angarani* (Pl. 59), in the style of the Lombardi (15th cent.).

*Pal. Venier*, a grand building, but the ground-floor only completed.

*Pal. Da Mula*, pointed style of the 15th cent. (now a glass manufactory, p. 232).

*Pal. Zichy-Esterhazy* (Pl. 95).

*Pal. Manzoni-Angarani* (Pl. 78), of the period of the Lombardi (15th cent.), formerly an edifice of great magnificence, and the sole palace which stood in a feudal relation to the republic, now in a dilapidated condition.

*Pal. Emo-Treves* (Pl. 61); in one of the apartments is a *Group of Hector and Ajax, over life-size, Canova's last work (fee 1 fr.).

*Pal. Tiepolo-Zucchelli* (Pl. 91), now Hôtel Britannia.

*Pal. Contarini*, 15th century.

**Pal. Contarini-Fasan* (Pl. 52), restored in 1857, and —

*Pal. Ferro* (Pl. 47), now the Grand Hôtel, both handsome structures in the pointed style of the 14th century.

*Pal. Fini-Wimpffen* (Pl. 62), now incorporated with the Grand Hôtel.

***Pal. Corner della Cà Grande** (Pl. 54), erected by *Jac. Sansovino* in 1532, with spacious inner court, now the seat of the prefecture.

*Pal. Barbaro*, 14th century.

**Pal. Cavalli* (Pl. 50), in the pointed style of the 15th cent., with fine windows, the property of Baron Franchetti, who has restored it.

Church of *S. Vitale*.

Iron Bridge, constructed in 1854 (toll 2 c.).

*Campo della Carità.*

*Accademia delle Belle Arti* (Pl. 1), see p. 248.

*Pal. Gambara*, of the 17th century.

**Palazzi Contarini degli Scrigni** (Pl. 51), one, erected by *Scamozzi*, of the 16th, the other of the 15th cent. (the picture-gallery formerly here has been presented to the Academy, see p. 254).

*Campo S. Vitale.*

*Pal. Giustinian-Lolin* (Pl. 69), of the 17th cent., the property of the Duchess of Parma.

*Left.*

*Pal. degli Ambasciatori*, 15th century.

***Pal. Rezzonico** (Pl. 88), the property of Count Zelenski, a spacious structure of the 17th and 18th cent., erected by *Longhena* and *Massari*.

Two *Pal. Giustiniani* (Pl. 68), in the pointed style.

***Pal. Foscari** (Pl. 66; called the Pal. Giustiniani before the addition of the upper story by the Doge Francesco Foscari), in the pointed style of the 15th cent., a handsome structure, situated at the point where the Canal turns to the E., containing the Scuola Superiore di Commercio.

*Pal. Balbi* (Pl. 42), a Renaissance structure, erected by *Aless. Vittoria*, a pupil of Sansovino. This part of the Canal, and especially the two palaces, are a favourite subject with artists.

*Pal. Grimani* (Pl. 70) in the early-Renaissance style.

*Pal. Persico* (Pl. 83).

*Pal. Tiepolo* (Pl. 92), beginning of 16th century.

***Pal. Pisani** *a S. Paolo* (Pl. 85), in the pointed style of the 14th century. The celebrated picture of Darius and Alexander, by Paolo Veronese, formerly here, is now in England.

*Pal. Barbarigo della Terrazza* (Pl. 43).

*Pal. Grimani*, erected by one of the Lombardi in the Renaissance style.

*Pal. Bernardo* (Pl. 46), in the pointed style.

*Right.*

*Cà del Duca*, a house begun for the Duke of Milan, but left unfinished by order of the Republic.

*Pal. Malipiero*, Renaissance.

*Pal. Grassi* (Pl. 72), of the 18th cent., restored by the late Baron Sina.

*Pal. Moro-Lin* (Pl. 82), 17th cent., erected by Mazzoni.

**Pal. Contarini delle Figure* (Pl. 53), in the early-Renaissance style, 1504-64, with shields and trophies suspended from the walls.

*Pal. Mocenigo* (Pl. 81), three contiguous palaces, that in the centre occupied by Lord Byron in 1818; that on the N. (Pl. 80) contains the Exhibition of Art mentioned at p. 232.

*Pal. Garzoni*, 15th century.

*Left.*

**Pal. Papadopoli*, formerly *Tiepŏlo-Stürmer* (Pl. 90), in the Renaissance style.

*Pal. Pisani-Moretta*, pointed style.

*Right.*

***Pal. Corner Spinelli** (Pl. 56), early-Renaissance, in the style of the Lombardi.

*Pal. Cavalli*, in the pointed style of the 15th century.

***Pal. Grimani** (P. 71b), a Renaissance edifice, chef d'œuvre of *Michele Sammicheli*, middle of the 16th cent., now the Corte d'Appello.

**Pal. Farsetti* (Pl. 65, originally *Dandolo*), in the Venetian style of the 11th cent., with an admixture of Byzantine and Moorish features, now occupied by the municipal offices *(Municipio)*.

**Pal. Loredan* (Pl. 74), coeval with the last, with coloured incrustation, was once the residence of king Peter Lusignan of Cyprus, husband of Catharine Cornaro (comp. Pal. Corner, p. 256), whose armorial bearings are seen on different parts of the edifice; now occupied by municipal offices.

*Pal. Dandolo* (Pl. 58), early-Gothic, once the unpretending residence of the celebrated Doge Enrico Dandolo (p. 234; small café on the ground-floor).

**Pal. Bembo* (Pl. 45), in the pointed style of the 14th century.

*Pal. Manin* (Pl. 77), with façade by *Jac. Sansovino*, 16th cent., was the property of the last Doge Lod. Manin, who on the approach of the French in May, 1797, resigned his office; it is now the *Banca Nazionale*.

The ***Ponte di Rialto** (i.e. 'di rivo alto'; Pl. E, 3), built in 1588-91 by *Antonio da Ponte*, 158 ft. long, 46 ft. wide, consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 12,000 piles. It is situated midway between the Dogana

di Mare and the railway-station, and down to 1854 (p. 256) was the sole connecting link between the E. and W. quarters of Venice. On the right bank, near the bridge, is the *Fish Market*, abundantly supplied on Fridays. On the left is the *Fruit* and *Vegetable Market*, where excellent fruit may generally be purchased in the morning. On the left bank are also situated the *Fabbriche Vecchie*, erected by Scarpagnino in 1520, and the *Fabbriche Nuove*, built by Sansovino in 1555, as offices and warehouses for the republic. A new edifice in a similar style, adjoining the Canal at the back of the Pal. de' Camerlenghi, contains municipal offices. — Description of the quarter near the Ponte Rialto, see p. 265.

*Left.*

*Pal. de' Camerlenghi* (Pl. 49), in the early-Renaissance style of 1525, once the residence of the republican chamberlains or officers of finance, was erected by Guglielmo Bergamasco.

*Erberia*, vegetable market (p. 265).

*Pescheria* (Pl. E, 3), fish-market.

**Pal. Corner della Regina** (Pl. 55) was erected by *Rossi* in 1724, on the site of the house in which Catharine Cornaro, Queen of Cyprus, was born; it is now a 'monte di pietà' or pawn-office.

***Pal. Pesaro** (Pl. 84), a Re-

*Right.*

**Fondăco de' Tedeschi** (Pl. 63) was a depôt of the wares of German merchants from the 13th cent. onwards. After a fire in 1505 it was re-erected at the cost of the state from a design by *Girolemo Tedesco* and under the supervision of *Spavento*, and on completion it was again rented to the Germans. The exterior walls (now removed) and the turrets were decorated with frescoes by *Giorgione* and *Titian*. Of these the only vestiges are a figure on the side facing the canal and a Justice by Titian above the door in the lane. The building is now used as a custom-house *(Dogana)*.

*Corte del Remer*, 13th century.

*Cà da Mosto*, 12th century.

*Pal. Mangilli-Valmarana* (Pl. 76), built by Visentini.

*Pal. Michieli dalle Colonne* (Pl. 79), 17th century.

*Pal. Sagredo*, pointed style of the 14th century.

***Cà d'Oro** (Pl. 48), properly *Doro*, is, in spite of its unsymmetrical plan, the most elegant of the palaces in the pointed style of the 14th cent. (p. 235).

*Pal. Fontana*, late-Renaissance.

*Left.*

naissance edifice of the 17th cent. by *Longhena* (accessible daily 9-4 o'clock, attendant 1 fr., porter 20 c.), contains a series of sumptuous apartments adorned with pictures of no great value.

Church of *S. Eustachio* (*'S. Stae'*).

*Pal. Tron* (Pl. 93), 16th century.

*Pal. Battagia* (Pl. 44), erected by Longhena.

***Fondaco de' Turchi** (Pl. 64), Romanesque style of the 10th cent., once (after 1621) a Turkish depôt, has lately been entirely restored and fitted up for the reception of the *Museo Civico e Raccolta Correr (open daily 9-3; Sun. & Thurs. free, other days 1 fr.). Indifferent catalogue, 1 fr.

The court contains a series of Gothic and early-Renaissance Sculptures, the best of which are a *Relief of two boys with a Greek inscription ('From death to life'; by the door) and a colossal statue of Agrippa (at the back), supposed to have been brought from the Pantheon.

On the First Floor is the **Library**, open daily, 10-3.

The Second Floor contains the **Art Collections.** Room I. Woodcuts, engravings, and drawings. In Frame 3, large bird's-eye view of Venice, carved in wood by *Juan Andrea* (1500) probably after a drawing by *Jacopo dei Barbari;* in Frame 6, the original woodcut from this block. — Room II. Musical instruments and reminiscences of Canova, including his portrait painted by himself. — Room III. Curiosities and relics of modern Venetian history. — Room IV. Ancient and mediæval bronzes and artistic technical works. — Room V. Weapons and banners, including some finely ornamented halberds and a Turkish standard. — Room VI. Carvings in ivory and wood. On the walls paintings of the Northern Schools: 15, 16. *Craesbeeck*, Peasants brawling; 38. *Swabian School*, Bearing of the Cross;

*Right.*

*Pal. Grimani della Vida* (Pl. 71), 16th cent., in the style of Sanmicheli.

*Pal. Erizzo*, in the pointed style of the 15th century.

***Pal. Vendramin Calergi** (Pl. 94), early-Renaissance style, erected in 1481 by *Pietro Lombardo*, one of the finest palaces on the Canal Grande, and well worthy of a visit, is the property of the Count de Chambord. Motto on the exterior, *'non nobis'*. The interior is magnificently fitted up, particularly a room to the right of the reception-room, with leather tapestry and a fine painted frieze by *Palma Giovane*, representing the Triumph of Cæsar. It also contains some fine paintings by Palma Giovane, Tintoretto, and Bordone, and modern works (accessible daily, porter 25 c., attendant 1 fr.). There are also two rooms containing pictures for sale.

Church of *S. Marcuola.*

*Left.*

58. *Pieter Brueghel the Younger*, Adoration of the Magi, snowy landscape; 85. *Callot*, Gipsies. — Room VII. The cabinets contain autographs, diplomas, and miniatures. On the walls: 22. *School of Perugino*, Virgin and Child with an angel; 23. *Marco Palmezzano*, Bearing of the Cross; *44. *Cosimo Tura*, Virgin and Child. — Room VIII. Majolica and terracotta. At the bottom of the cabinets, **Nos. 61-70, a series of plates from the manufactory of Castel Durante (not Faenza as stated in the catalogue), painted with scenes from Ovid's Metamorphoses (blue on a white ground) by *Timoteo Viti*, the teacher of Raphael. Pictures: *Gir. Santa Croce*, 18. Holy Family, 23. Madonna and Child with two saints.—Room IX. In the centre the flag of the Bucentoro (beginning of the 18th cent.; comp. p. 247). On the walls early-Venetian paintings: *Giov. Bellini*, *14. Transfiguration (a youthful work, here assigned to Mantegna), *27. Pietà (with a forged monogram of Dürer), **46. Crucifixion with the Virgin and St. John (ascribed to Mantegna). — Room X. Artistic products of the industrial arts. Pictures: 11. Portrait of Goldoni; 31. *P. Longhi*, The artist painting the portrait of a masked lady. — Room XI. Medals. Among the paintings No. 94 is wrongly described as a portrait of Cesare Borgia and attributed to *Leonardo da Vinci*.— Room XII. Glass, porcelain, and enamels. In the centre: *Toilette equipage of the 17th cent., made of agate and silver-gilt, with the arms of the Pisani-Grimani family.

*Right.*

Church of *S. Geremia* (Pl. D,2).

*Pal. Frangini*, Renaissance (unfinished, façade terminated by a half-column).

***Gli Scalzi** (Pl. 31) is the sumptuous, picturesque church of the order of barefooted monks, immediately to the E. of the railway-station, built in 1649-89, and affords an excellent sample of the decorative style of the 17th century. The seven chapels and the façade were constructed at the expense of eight different Venetian families. It was greatly damaged by the bombardment of 1849, but was restored in 1860. Behind the high-altar a Madonna by *Bellini*.

New Iron-Bridge, completed in 1858 (toll 5 c.).

**S. Simeone Piccolo** (Pl. 34), opposite the railway-station, W. of the iron bridge, erected 1718-38, with a portal resting on columns, is surmounted by a dome in imitation of the Pantheon at Rome. — Adjacent is a house with a painted façade in good preservation.

*Stazione della Strada Ferrata* (Rail. Station); omnibus-boats, etc., see p. 228.

To the left, near the point where the Canal turns to the N.W., is situated the well-kept *Giardino Papadopŏli* (Pl. 40, C 3; permesso to be obtained at the Pal. Papadopoli).

In the Canareggio, which diverges from the Canal Grande at S. Geremia, rises, to the left, the *Pal. Labia* (Pl. 73), of the 17th cent., with frescoes by Tiepolo. Farther on, also to the left, is the **Pal. Manfrin** (Pl. 75), containing a picture-gallery, the best works of which were sold in 1856. It still contains about 200 pictures, some of them valuable, in seven rooms:

3. *Lorenzo Lotto*, Madonna and Child with two saints, and the donor between them; 28. *Bernardo da Milano* (?), Madonna enthroned; 25. *Bonifacio*, Allegory; 51. *Girolamo da Santa Croce*, Adoration of the Magi; 79. Good old copy of Titian's Entombment in the Louvre; 160. *Raphael* (?), Noah entering the ark. All for sale (admission daily 10-3, 1/2 fr.).

Opposite, on the right side of the canal, diverges the *Ghetto Vecchio* (Pl. D, 1). Following the Canareggio farther, we pass the *Pal. Savornian* on the left, and reach the church of **S. Giobbe** (Pl. C, 1), an early-Renaissance structure with a fine portal.

The Interior is embellished with fine stone-carving, particularly in the first chapel on the left, constructed by *Pietro Grimani* (d. 1553), above the first and second altars, and in the choir, which was adorned in 1462 by Doge Moro, who is buried here. Above the fourth altar to the left, SS. Peter, Andrew, and Nicholas, by *Paris Bordone*. The sacristy contains three early-Venetian paintings.

Adjoining the church is the entrance to the *Botanical Garden* (Pl. C, 2), famed for its gigantic cacti.

From the Pal. Correr (Pl. 57; D, 2) a side-canal leads to the church of **S. Giacomo dell' Orio** (Pl. D, 2, 3), the interior of which is Gothic in style, with a timber-roof.

On the entrance-wall, to the right, *Giov. Buonconsigli*, St. Sebastian and two other saints. The right aisle contains a vestibule adorned with a column of *verde antico*, above which runs a richly-gilded frieze; *Franc. Bassano*, John the Baptist. The wall to the left, above the sacristy-door, is embellished with frescoes by *Paolo Veronese*. In the chapel farther to the left; **Lorenzo Lotto*, Madonna with saints; opposite, a pulpit in the form of a drinking-glass.

In the vicinity is the *Fondaco de' Turchi*, see p. 260.

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In the following description of the churches and other sights at Venice the Piazza of St. Mark is taken as a starting-point (comp. also p. 237).

Skirting the N. side of the church of St. Mark, proceeding to the E. of the small piazza in which rises the monument of Manin (p. 240), and passing the *Pal. Patriarcale* on the right, we observe opposite us the *Pal. Trevisani*, or *Bianca Capello*, built in the style of the Lombardi about 1500. We cross the bridge (fine view of the back of the palace of the doges and of the Bridge of Sighs), and traverse two small piazzas to the Campo and the church of —

***S. Zaccaria** (Pl. 36; G, 4), erected by *Martino Lombardo* in 1457-1515 in the round-arch style, supported by six Corinthian columns, and possessing a remarkable and somewhat discordant façade. The recess of the high-altar is in the Gothic style. Over the entrance the statue of St. Zacharias by *Aless. Vittoria*.

The walls of the Nave are covered with large pictures, all of them, except those over the altars, representing memorable events in the history

of the church. To the left of the entrance, over the benitier, a statuette of John the Baptist by *Al. Vittoria*. The third arcade on the right leads to the CORO DELLE MONACHE (choir of the nuns). On the wall to the right: *Madonna enthroned and four saints, by *Giov. Bellini:* — This altar-piece, painted in 1505, shows, even more than the Baptism of Christ in S. Corona at Vicenza (p. 217), the growing mastery of Giovanni, and 'takes us with a spring into the midst of the Venetian moderns. . . . There is no other example up to this time of great monumental art in this school; none in which composition, expression, movement, effect, and colour are so richly combined with freedom of hand'. — *C. & C.* — Over the door, Nativity of John the Baptist, by *Tintoretto*. In the CAPPELLA DI S. TARASIO (2nd on the right), three gilded *Altars in carved wood, of 1443-44, with old Italian pictures by the *Vivarini* of Murano. Here, too, is the entrance to the CRYPT, belonging to the original church, which was burned down in 1105. — Third altar in the choir, Circumcision, by *Giovanni Bellini*. In the left aisle, the tombstone of *Alessandro Vittoria* (d. 1605), with a bust by the master himself, '*qui vivens vivos duxit e marmore vultus*'. — 2nd altar (l.), *Enthroned Madonna and saints, by *Palma Vecchio* (?).

We now retrace our steps, and proceed from the first Campo direct to the bridge of the Rio della Paglia to the left (N.), traverse the Calle della Chiesa, cross the *Ponte Storto*, follow the Ruga Giuffa to the left (on the right is the Gothic *Arco Bon*, with rich ornamentation), and thus reach the considerable CAMPO S. MARIA FORMOSA (Pl. F, 3), in which is situated —

**S. Maria Formosa** (Pl. 18), erected in 1492, a cruciform church covered with a dome, and with smaller domes over the sections of the aisles.

INTERIOR. 1st Altar on the right: ***Palma Vecchio*, St. Barbara and four saints, with a Pietà and four lateral pictures above, in the best and grandest form of Palma's art. St. Barbara's shape is grandiose and queenly. The glance, the massive hair, the diadem and vestments, the full neck and throat, are all regal; and the whole impersonation scents of the Giorgionesque and reveals the 16th century. It is the very counterpart of the fine-chiselled and voluptuous fair one who sits so gorgeously in her red dress and auburn locks amongst the three graces of the Dresden Museum (*C. & C.*). — 2nd Altar: *Bart. Vivarini*, Mary, Anna, and St. Joachim; 3rd Altar: *Palma Giovane*, Descent from the Cross. S. Transept: *L. Bassano*, Last Supper. Choir: modern frescoes by *Paoletti* (1844). — A chapel, to which a staircase ascends (shown by the sacristan), contains (l.) a Madonna and Child by *Sassoferrato* and another by *Pietro da Messina* (a signed work of this rare master).

Passing to the right of the church and skirting the canal, we observe beyond the bridge the picturesque *Porta del Paradiso*. — [From this point we may pass through the Calle del Paradiso to the church of S. LIO, on the first altar to the left in which is *Titian's* S. Jago of Compostella (1565).]

We then cross the Ponte Ruga Giuffa and proceed past the *Pal. Querini* (now a reading-room and library, see p. 231; adm. 3-11 p.m., on previous application to the director) to the *Palazzo Grimani* (Pl. 71a; F, 3), erected in the 16th cent. under the influence of *Pietro Lombardo*. — The *Palazzo Malipiero* in the Campo S. Maria Formosa also dates from the beginning of the 16th century.

The street opposite the church leads direct to the church of

S. Giuliano and to the **Merceria** (Pl. F, 4, 3), the principal business-street of Venice, containing the best shops after those of the Piazza of St. Mark. From the latter the Merceria is reached by passing under the clock-tower (p. 241). The first short street to the right leads to —

**S. Giuliano** (*'San Zulians'*, Pl. 16; F, 3, 4), erected by *Sansovino* in 1553. The bronze statue of the founder, Thomas of Ravenna, in a sitting posture, is by the same master.

Interior. 1st Altar to the left: *Boccaccino da Cremona*, Madonna and four saints; in the chapel to the left of the high altar is *Girolamo Campagna's* Dying Christ supported by angels, a relief in marble; *Paolo Veronese*, Last Supper. Above the high-altar: *Sanla Croce*, Coronation of the Virgin.

Returning to the Merceria, we soon observe the lofty choir of S. Salvatore appearing between the houses. The entrance to the church is in the Campo of the same name.

***S. Salvatore** (Pl. 30; F, 4), by *Giorgio Spavento*, completed in 1534 (façade 1663), surmounted by three flat domes resting on circular vaulting, is one of the finest churches in Venice in this style. It is at present undergoing restoration.

Right Aisle. Between the 1st and 2nd altars the monument of Proc. Andrea Dolfino (d. 1602) and his wife; between the 2nd and 3rd, that of the Doge Franc. Venier (d. 1556), an architectural *Monument by *Sansovino;* over the 3rd altar (also by *Sansovino*) an *Annunciation by *Titian*, executed in his 89th year, in which 'the grandeur attained brings the painter as near to Michaelangelo in conception as it was possible for Titian to come' *(C. & C.)*. — Transept: On the right the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice. — Choir. Transfiguration, high altar-piece by *Titian*, painted, like the Annunciation, about 1560; behind it an *Altar-piece chased in silver, with 27 scriptural representations, executed about 1290. — In the Chapel on the left, *Christ at Emmaus, by *Vitl. Carpaccio*. — Left Aisle. Monument of three cardinals of the Cornaro family. — Over the altar to the left of the organ, statue of St. Jerome, by *Tullio Lombardo*. Lofty architectural monument of the doges Girolamo (d. 1567) and Lorenzo Priuli (d. 1559), with gilded recumbent figures of the brothers.

Then to the right (N.) (the street to the left leads through the busy *Calle dei Fabbri* back to the Piazza of St. Mark) to the *Campo S. Bartolommeo*. For the church of *S. Bartolommeo*, otherwise uninteresting, Dürer painted, on the commission of the German merchants in Venice, his celebrated Madonna and Child with the garlands of roses (now in Prague; comp. p. 7). We now proceed to the right through the narrow Calle della Bissa, cross the Ponte S. Antonio, and reach first the church of S. Lio (p. 263) and then that of S. Maria Formosa. To the left is the *Ponte di Rialto* (p. 258). We cross the piazza in a straight direction, pass the *Fondaco dei Tedeschi* (Pl. 63, F 3; p. 259) on the left, and reach, on the right —

**S. Giovanni Crisostomo** (Pl. 14; F, 3), erected in the Renaissance style in 1483 by *Tullio Lombardo* and *Sebastiano da Lugano*.

1st Altar on the right, *Giov. Bellini*, Three saints (his last signed work, 1513). High-altar, *Seb del Piombo*, St. Chrysostom with SS. Augustine, John the Baptist, Liberale, Catharine, Agnes, and Magdalene, one of the master's first important works: 'there is much to characterise Sebastian

in the ideal sensualism and consciously attractive bearing which distinguish the females on the left foreground' *(C. & C.)*. Base of the altar, Entombment, a relief by an unknown master. Altar to the left, Coronation of the Virgin, and the 12 Apostles, reliefs by *Tullio Lombardo*. At the sides are two saints by *Girol. Santa Croce*, formerly the panels of an organ; two others are in the aisle to the left.

At the back of the church is the *Teatro Malibran* (Pl. 103); then farther on, beyond the second bridge, the church of —

**Santi Apostoli** (Pl. 5; F, 2), erected in 1672, containing the *Cappella Corner* (2nd chapel to the right), which belonged to an earlier church, and was erected by *Guglielmo Bergamasco* in the 16th cent., with two monuments of the Corner family. To the right in the choir: *Cesare da Conegliano*, Last Supper; left, *Paolo Veronese*, Fall of Manna.

Opposite is the *Scuola dell' Angelo Custode* (Pl. 32; German Prot. church). — To the N.W. of the Campo SS. Apostoli runs the new *Corso Vittorio Emmanuele* (Pl. E, 2), the broadest street in Venice, by which we may proceed past the church of *S. Felice* to the Palazzo Giovanelli (p. 270).

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We now proceed to the S. to the Rialto Bridge (Pl. E, 3; p. 258). Immediately beyond it, on the right, is the church of —

**S. Giacometto di Rialto** (Pl. 13c; E, 3), which is said to have been erected in 520 (?), a short basilica with a dome over the cross, the most ancient example of this style at Venice. The *Fabbriche Nuove* and *Vecchie* are situated here (p. 259). On the farther side of the *Vegetable Market* (*Erberia;* p. 259) is a short column of Egyptian granite, to which a flight of steps ascends, borne by a kneeling figure, '*Il Gobbo di Rialto*'. From this column the laws of the Republic were anciently promulgated.

Next in a straight direction, past the *Beccherie*, or slaughter-houses, to the church of S. Cassiano (Pl. 13 b; E, 3), of 1611; 1st altar on the right, **Palma Vecchio* (or *Rocco Marconi*), John the Baptist and four saints; 3rd altar on the right, *Leandro Bassano*, Salutation. — Still farther on is the church of S. Maria Mater Domini (Pl. 19; D, E, 3), begun by *P. Lombardo*, and completed by *Sansovino*. Over the 2nd altar to the right: *Vinc. Catena*, Glorification of St. Christina; on the left, *Bonifacio*, Last Supper.

The traveller who wishes to proceed direct to the Frari, turns, on leaving S. Giacometto, to the W. into the Ruga Vecchia, in which, on the left (gateway adjoining the campanile), is **S. Giovanni Elemosinario,** erected in 1527 by *Scarpagnino*. (This church should be visited in bright, clear weather.)

Bay on the right, altar-piece by *Pordenone*, SS. Sebastian, Rochus, and Catharine. *High altar-piece by *Titian*, S. Giovanni Elemosinario: — 'St. John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme; but Titian was a

genius and it is surprising with what power he conceives and carries out his idea. . . . The forms are natural, but of good scantling, moving boldly, yet appropriately, foreshortened with daring yet without strain, the nude correct, the modelling masterly. . . . His colouring is gorgeous, his command of line surprising, his touch unsurpassable' *(C. & C.)*. — To the left, *Marco Vecellio*, Doge Grimani giving alms.

We follow the same street, and cross the *Campo S. Apollinare*, near which is the *Pal. Albrizzi* (fine stucco embellishments in the interior, by Al. Vittoria) to the *Campo S. Polo* (in the neighbouring Rio di S. Polo is the *Pal. Corner-Mocenigo*, with a good façade by Sammicheli). Passing between the church and the ancient campanile of the 14th cent., we take the second side-street to the right, and then the fourth to the left, leading to the former church of the Franciscans, or the —

****Frari** (*S. Maria Gloriosa dei Frari*, Pl. 10; D, 3), a cruciform church, one of the largest and most beautiful at Venice, in the Gothic style with the peculiar Italian modifications (twelve circular buttresses), erected about the middle of the 13th cent., and completed before 1338 by *Niccolò Pisano*. It contains numerous monuments, sculptures, and pictures, and like S. Giovanni e Paolo (p. 271) is the last resting-place of many eminent men. The rounded terminations of the façade are much later than the church itself.

Right Aisle. Adjoining the 1st altar the *Monument of Titian (d. 1576), erected by Emp. Ferd. I., completed by *Luigi* and *Pietro Zandomeneghi* in 1852. In the centre, above the dedication 'Titiano Ferdinandus I. 1852', between four columns, Titian sitting by an angel and uncovering the statue of Sais; on the columns are figures representing Sculpture, Architecture, Painting, and Wood-carving. On the wall are reliefs of the three most celebrated pictures of Titian, the Assumption (p. 250), Martyrdom of St. Peter (p. 272), and Martyrdom of St. Lawrence (p. 271); above, left and right of the vaulting, Entombment and Annunciation, his last and first pictures (comp. p. 250); above these the lion of St. Mark. Below are two figures with tablets: 'Eques et comes Titianus sit. Carolus V. 1553', and 'Titiano monumentum erectum sit. Ferdinandus I. 1839'. — Over the 2nd altar: *Salviati*, Presentation of Mary in the temple; adjacent, the monument of Almerico d'Este of Modena, a general of the Republic (d. 1660), with a statue; 3rd altar, *St. Jerome, a statue by *Alessandro Vittoria*, said to possess the features and figure of Titian when in his 98th year.

Right Transept. *Monument of Jacopo Marcello (d. 1484), a sarcophagus borne by three male figures; altar-piece in four sections by *Bart. Vivarini*. Over the door of the sacristy, the monument of Benedetto Pesaro (d. 1503). — In the Sacristy, opposite the door, a shrine with reliefs in marble of the 17th century. *Altar-piece, a Madonna and saints, by *Giov. Bellini*, in a beautiful frame: 'the gentlest and most elegant emanation of Bellini's art . . . . the Virgin handsome and pensive, the children pretty in their crowns of leaves, the saints in admirable proportion, everything definite, with crisp precision as in Van Eyck or Antonello' *(C. & C.)*. — In the church, to the left of the entrance to the sacristy, the monument of Paolo Savelli (d. 1405), with an equestrian statue.

Choir Chapels. *2nd Chapel on the right*: on the right, the monument of Duccio degli Alberti, on the left, that of an unknown warrior, both of the 14th century. — *Choir:* (r.) mausoleum of the Doge Franc. Foscari (d. 1457), (l.) that of the Doge Niccolò Tron (d. 1473), both by *Ant. Rizzo*. — *Chapels on the left:* 1st, altar-piece, *Madonna and saints, by *Bern. Licinio da Pordenone:* 'the broad handling, sombre tone, and free drawing, give an unusual charm to this work; there is something Titianesque in the pose and mien of some of the attendant saints' *(C. & C.)*. — 2nd, (r.) monument

of Melch. Trevisano (d. 1500), the altar in coloured and gilded carved wood, in the centre John the Baptist in wood, by *Donatello;* 3rd, altar-piece, St. Ambrose and saints, by *Vivarini* and *Marco Basaiti;* right, St. Ambrose on horseback expelling the Arians, by *Giov. Contarini.*

Left Transept. Altar-piece in 3 sections, St. Mark with saints (1474), by *Bart. Vivarini.*

Left Aisle. *Baptistery:* altar in marble, St. Peter, Mary, and eight saints, of the 15th cent.; over the font a statue of John the Baptist, by *Sansovino.* Farther on: Tomb of Jac. Pesaro (d. 1547).

**Altar-piece, Madonna of the Pesaro family, by *Titian*, completed in 1526.

More elaborate and studied, and in every sense grandiose, the 'Madonna di Casa Pesaro' reveals more surely than the 'Annunciation' (Scuola di S. Rocco, p. 268) the breadth of Titian's talent, and takes us, not without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture — the most splendid and solemn union of the laws of composition and colour with magic light and shade. . . . Far away from those humble conceptions of place which mark the saintly pictures of earlier times, the Pesari kneel in the portico of a temple, the pillars of which soar to the sky in proportions hitherto unseen. . . . The Virgin sits on her throne, bending down in a graceful kindly way, and directs her glance towards the kneeling 'Baffo' (Jacopo Pesaro, Bishop of Paphos), her white veil falling over one shoulder, but caught on the other by the infant Christ, who peeps with delightful glee from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). . . . To the left front of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Baffo, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound by a rope symbolizes the victory of the Pesari. Below, to the left, are Benedetto Pesaro and the members of his family *(C. & C.).*

Monument of the Doge Giov. Pesaro (d. 1669), of a rich architectural character, occupying the entire wall, with unpleasing figures of negroes as bearers, by *Longhena.* *Mausoleum of Canova (d. 1822), '*principis sculptorum aetatis suae*', erected in 1827 from the master's own design for Titian's monument, executed by Canova's pupils *Martini*, *Ferrari*, *Fabris*, and others. — By the W. portal the sarcophagus of Pietro Bernardo (d. 1538), by *Al. Leopardi.*

In the Nave a high parapet of marble, covered with two series of reliefs, separates the seats of the monks from the rest of the church. Elegantly carved stalls, by *Marco da Vicenza*, 1468, semi-Gothic in style. A pleasing glimpse of the apse is obtained through the screen.

The adjacent monastery contains the *Archives* (Pl. 2), one of the most magnificent collections of the kind in the world, comprising about 14 million documents, the earliest of which dates from 883. They are deposited in 298 different apartments.

Beyond the archives is the church of **S. Rocco** (Pl. 29; D, 3), dating from 1490 and 1725, and like the adjacent Scuola di S. Rocco containing numerous pictures by *Tintoretto.*

On the right, the Annunciation, beyond it the Pool of Bethesda, and above the latter St. Rochus in the wilderness. Chapel to the right of the choir: *Titian*, Christ dragged to Golgotha, ascribed by Vasari to *Giorgione.* In the choir, to the right, St. Rochus in the hospital, to the left, *Holy Martyrs by *Tintoretto.* On the left side of the church, *Fumiani*, Expulsion of the money-changers from the Temple; above it, *Pordenone*, St. Rochus and St. Martin.

In the alley to the left of the church is the entrance to the ***Scuola di S. Rocco** (Pl. 98; D, 3), begun in 1517, and containing

the council-halls of the brotherhood. It possesses a magnificent façade, and a handsome old staircase and hall (open daily, 9-4, adm. 1 fr.; good light necessary).

The ground-floor, staircase, and first floor, on the ceilings, as well as on the walls, are adorned with pictures by *Tintoretto*. On the staircase is an *Annunciation by *Titian*, painted in 1525 and suggestive of 'the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian's time'. Opposite, a Visitation by *Tintoretto*. At the top, on the left, is a small room containing *Tintoretto's* masterpiece, a large *Crucifixion of 1565. From this work we learn to appreciate the importance of Tintoretto's historical position, as the first of the Venetian painters to represent the sacred history in a perfectly naturalistic manner, perhaps with the view of appealing directly to the feelings. Opposite is an Ecce Homo by *Titian*, one of the master's earliest works, and already giving proof of his superior genius in the fact that he does not, like previous painters, depict the 'outward signs of suffering', but 'rather the inward resignation to pain'. — The bronze doors in front of the altar in the principal hall, are by *Gius. Filiberti* of Florence, 1756.

The low gateway adjoining the Scuola leads to the church of **S. Pantaleōne** (Pl. 26; D, 4), erected in 1668-75. The chapel to the left of the high-altar contains (on the right) a Coronation of the Virgin by *Giovanni* and *Antonio da Murano*, painted in 1444; also an Entombment in high relief, of the same date.

Crossing the bridge, and traversing the long *Campo S. Margherita* (Pl. C, 4), we reach —

**S. Maria del Carmine** (Pl. 7; C, 4), known as *I Carmini*, which was consecrated in 1348, and restored in the 17th century.

Over the 2nd altar on the right, **Cima da Conegliano*, Adoration of the Shepherds and saints; 4th altar on the right, *Tintoretto*, Circumcision, a youthful work; 2nd altar on the left, **Lorenzo Lotto*, St. Nicholas with three angels and two other saints on clouds, painted in 1529, and showing solidity of handling and a true sense of beauty.

To the left of the egress of the church are the cloisters of the former monastery of the Carmini, with a basrelief over the entrance, by Arduino, 1340. — On the right is the *Scuola dei Carmini*, of the 17th cent., with paintings by Tiepolo and others.

We may either return hence to the Piazza of St. Mark by gondola (1 fr.), or proceed to S. Sebastiano (Pl. 33; C, 4; p. 275), crossing the bridge to the S., and then taking the first cross-street (Calle Lunga) to the right.

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The passage in the S.W. corner of the Piazza of St. Mark leads to the *Calle S. Moisè*. To the left is the church of *S. Moisè* (Pl. 24; E, F, 4), with an over-decorated façade of 1668. Beyond it we cross the bridge and proceed straight on along the Calle Lunga. — [The second side-street to the right, the Calle delle Veste, leads to the Campo S. Fantino, in which are situated the *Teatro Fenice* (Pl. 100; E, 4), the *Ateneo*, and the church of S. Fantino (Pl. 8; E, 4), built by the *Lombardi*, with a fine choir by *Sansovino* and a Madonna of the school of *Giov. Bellini*]. — The Calle Lunga crosses a second bridge and leads to the church of —

**S. Maria Zobenigo** (Pl. 23; E, 4), erected in 1680 by the

Barbaro family ('barbaro monumento del decadimento dell' arte', as it has been called). The niches of the façade contain statues of members of the family. At the base of the lower row of columns are plans of Zara, Candia, Padua, Rome, Corfu, and Spalato, hewn in the stone; on the bases of the columns are representations of naval battles. The interior of the church contains nothing worthy of note.

Leaving this church, we cross the *Campo S. Maurizio*, where the small church of that name is situated, to the larger Campo S. Stefano (Pl. E, D, 4). The church of S. Vitale (Pl. D, 4), on the left, contains a painting by **Carpaccio*, representing St. Vitalis and his family worshipping the Madonna. On the right rises —

***S. Stefano** (Pl. 35; E, 4), a Gothic church of the 14th cent., with an elegant façade in brick, good window mouldings in terracotta, and a peculiarly constructed vaulting of wood, restored in the ancient style, imparting a very pleasing appearance to the interior.

Entrance-Wall, above the principal door, equestrian statue of Dom. Contarini, middle of 17th cent.; adjacent, (l.) the *Tomb of the physician Jacopo Suriano (d. 1511). On the Pavement of the nave is the large tombstone of the Doge Francesco Morosini 'Peloponnesiaci' (d. 1694), with the cap and baton of office in bronze. — Adjacent to the Sacristy in the right aisle a Madonna with saints, a relief in bronze of the 16th cent.; in the sacristy small marble statues of John the Baptist and St. Antony by *Pietro Lombardo;* on the right Madonna and saints by *Palma Vecchio* (freely retouched). — Choir. On the lateral walls statues of the twelve Apostles and four saints, and reliefs of the four Evangelists and two Fathers of the church. In front of the high-altar two candelabra in bronze, on marble pedestals, by *Al. Vittoria*, 1577; behind it, choir-stalls of the 15th cent. carved and inlaid. — 3rd altar (l.) statues of St. Jerome and St. Paul by *Pietro Lombardo.*

Adjoining the church on the left is a handsome **Monastery Court*, restored in 1532, and once adorned with frescoes by *Pordenone*, of which there are remains on the S. and E. wall over the colonnade (four saints on the E. wall, particularly those to the left, very good); below the windows 'putti', the subjects on the S. side being from the Old Testament. — Crossing the court, we reach the *Campo S. Angelo* (Pl. E, 4), with a monument of Paleocapa, the minister, and to the left the *Pal. Grimani* (p. 257). Farther to the E., near the *Teatro Rossini* (Pl. 102; E, 4), is a large new piazza adorned with a *Monument of Manin* (p. 240) in bronze.

To the left in the Campo S. Stefano is the *Pal. Morosini*, containing a few paintings and a collection of weapons and trophies won by Doge Morosini. In the vicinity is the *Pal. Pisani*, now a girls' school, in the small and dreary Piazza of that name, with interesting old ships' lanterns and richly adorned mast-knobs in the lobby.

To the S. of the Campo S. Stefano is the *Campo S. Vitale* with the church of that name, from which the *Iron Bridge* (p. 256; 2 c.) crosses to the *Campo della Carità*, where the *Academy* is situated (p. 248).

We now proceed towards the E., cross several bridges, and reach —

***S. Maria della Salute** (Pl. 22; E, 5), a spacious and handsome dome-covered church, at the E. extremity of the Canal Grande, erected in 1631-82 by *Longhena*, a successor of Palladio, in commemoration of the plague in 1630.

CHAPELS ON THE RIGHT: 1. Presentation in the Temple, 2. Assumption, 3. Nativity of the Virgin, all by *Luca Giordano;* in the last CHAPEL ON THE LEFT: Descent of the Holy Ghost, by *Titian*, much darkened by age (1543). The monolithic columns by which the vaulting of the choir is supported are from a Roman temple at Pola in Istria. On the high-altar a large candelabrum in bronze by *Andrea Alessandro da Brescia*, of admirable workmanship; the Virgin banishing the demons of the plague, a group in marble by *Le Curt*. On the ceiling eight *Medallions with portraits of the evangelists and fathers of the church by *Titian;* the large pictures by *Salviati*. — OUTER SACRISTY: Pietà, a relief of the 15th cent., by *Dentone* (?); **Titian*, St. Mark and four saints (1512; still reminiscent of Giorgione and Palma); *Marco Basaiti*, St. Sebastian. — SACRISTY: by the entrance-door, St. Rochus and other saints, by *Girolamo da Treviso;* on the left, Madonna by *Pennachi* (formerly in S. Spirito) amid four Madonnas in the manner of *Sassoferrato;* on the right wall, Madonnas by *Jacopo da Valenzia* and *Palma* (?); *Tintoretto*, Marriage of Cana; Madonna and Child, with four worshippers, an altar-piece 'a tempera' by *Cristoforo da Parma*, 1495. Ceiling-paintings (originally in S. Spirito): *Cain and Abel, Abraham and Isaac, *David and Goliath, by *Titian*; these works, painted about 1543, reveal, like the above-mentioned descent of the Holy Ghost, the highest level reached by Venetian art in the middle of the 16th cent., and are of marvellous originality in thought and composition.

Adjoining this church are the *Seminario Patriarcale* (p. 256) and the *Dogana di Mare* (p. 255), which lie obliquely opposite the Piazza of St. Mark (traghetto, or ferry, 5 c., evening 10 c.; see Plan).

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The more remote quarters of the city are most conveniently visited by gondola. Leaving the Canal Grande opposite the Pal. Pesaro (p. 259), we enter the *Rio S. Felice;* here, on the left, is the ***Pal. Giovanelli** (Pl. 67; E, 2; admission most easily obtained about noon in the absence of the proprietor), of the 15th cent., with sumptuously-furnished (modern) apartments, a handsome ball-room (with family-portraits by *Titian* and *Tintoretto*), and a room with modern pictures; in the boudoir, **Giov. Bellini*, Madonna; **Giorgione*, Landscape ('La Famiglia di Giorgione'); **Titian*, St. Jerome; **Paris Bordone*, Madonna and saints.

From the Rio S. Felice a side-canal, the Rio della Misericordia, leads on the left to the church of S. MARZIALE (properly S. Marciliano), which contains a *Tobias and the Angel by *Titian* (above the 1st altar to the left), a Crucifixion by *Palma Vecchio* (3rd altar), and *Tintoretto's* last work, a St. Marcilius (middle altar to the right). — We now return to the Rio S. Felice, follow it to the N. for a short way, and then turn to the right into a side-canal, the N. bank of which is formed by the Fondamenta Zen. The high altar-piece of the church of S. CATERINA here (Pl. F, 2; if shut, entrance through the Lyceum (Convitto Nazionale) is a *Marriage

of St. Catharine by *Paolo Veronese.* — Returning once more to the Rio S. Felice, we pass the *Abbadiazza della Misericordia*, and reach the church of —

***S. Maria dell' Orto** (Pl. 21; E, 1), originally dedicated to *S. Cristoforo Martire*, with a beautiful late-Gothic **Façade* erected by *Pietro Lombardo* soon after 1481, and recently restored, and a curious tower. The interior, with a flat wooden ceiling supported by ten columns, contains many good pictures. The sacristan is well-informed and obliging.

RIGHT, 1st altar: **Cima da Conegliano*, St. John the Baptist with SS. Peter, Mark, Jerome, and Paul. By the 3rd altar: *Sansovino*, Madonna. Between the 3rd and 4th altars: Monument of Hieronymus Cavassa, by *Sardi.* At the 4th altar: *Daniel van Dyck*, St. Lawrence. Adjoining the 4th altar: **Palma Vecchio*, St. Stephen surrounded by four other saints (formerly in the chapel on the left of the choir). Above the entrance of the sacristy, Virgin and Child, half-figure found in a garden (whence the name of the church), and restored by *Giovanni de Sanctis;* on the right and left, two angels by *Paolo Veronese.* — In the SACRISTY: 28 portraits of Venetian Saints. — CHAPEL ON THE RIGHT of the choir: **Girolamo da S. Croce*, SS. Augustine and Jerome; memorial tablet to Tintoretto (d. 1594), who is buried here. — In the CHOIR, (r.) the Last Judgment, (l.) Adoration of the golden calf, large works by *Tintoretto.* Over the high-altar an Annunciation, by *Palma Giovane*, with surrounding pictures by *Tintoretto.* — CHAPEL ON THE LEFT of the choir, altar-piece, a copy from *Pordenone.* — In the LEFT AISLE the Capp. Contarini, containing busts of six members of the celebrated family of that name; among them those of the Cardinal and the Procurator, the two in the middle on the left, by *Alessandro Vittoria;* *Altar-piece by *Tintoretto*, Miracles of St. Agnes; 2nd chapel on the left: (r.) *Tintoretto*, Presentation in the Temple; (l.) *Palma Giovane*, Crucifixion. 4th Chapel, to the left by the entrance: altar-piece by *Bellini*, Madonna (restored); (l.) *Lor. Lotto*, Lamentation over the body of Christ.

We now return along the *Fondamenta Nuove* (Pl. F, G, 2; view of Murano, the cemetery island, and Torcello) to the church of the —

**Gesuiti** (Pl. 11; F, 2), erected in 1715-30 in the 'baroque' style, entirely lined in the interior with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order.

At the HIGH-ALTAR are ten spiral columns of verde antico; in the centre a globe, with God the Father and the Son. The marble mosaic pavement in front of the altar resembles a carpet. The chapel to the right of the high-altar contains the monument and statue of Orazio Farnese (d. 1654); in the chapel on the left is the *Monument of the Doge Pasquale Cicogna (d. 1595); then, in the LEFT TRANSEPT, the Assumption, an altar-piece by *Tintoretto.* In the 1st chapel on the left of the principal door is the **Martyrdom of St. Lawrence, one of the finest of the altar-pieces by *Titian*, who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michaelangelo'. Unfortunately it is much darkened by age (seen best 11-12 a.m.).

We next enter the Rio dei Mendicanti (Pl. F, 2, 3), skirt the large *Spedale Civile* (Pl. 41), and reach —

***S. Giovanni e Paolo** ('*S. Zanipōlo*'; Pl. 15, F, G, 3), begun under *Niccolò Pisano's* influence in 1240, and completed in 1430, a very spacious and magnificent Italian-Gothic edifice, supported by ten circular columns, and covered with a dome. This

church, next to St. Mark's the most imposing at Venice, contains the burial-vaults of the doges, whose funeral-service was always performed here, and may to some extent be called the Westminster Abbey of Venice.

Right Aisle. In front: *Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with fifteen statues by the *Lombardi;* the sarcophagus is '*ex hostium manubiis*' (from the spoils of his enemies). Between the 1st and 2nd altar, an obelisk to the memory of the painter Melch. Lanza (d. 1674); monument of Marc Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates; *Altar-piece in six sections by *Bellini*, or *Carpaccio;* monument of the Senator Alb. Michiel (d. 1589). In the chapel: altar-piece, Descent from the Cross, by *Pietro Liberi.* Over the doors of the sacristy the *Mausoleum of Bertucci, Silvestro, and Elisabetta Valier with their statues, a rich architectural 'baroque' monument in marble of the 18th cent., embellished with numerous statues and reliefs. In the chapel below the monument, (l.) St. Hyacinth crossing a river dry-shod, by *L. Bassano.* The second door is an egress. The following chapel contains six reliefs in bronze and wood, scenes from the life of St. Dominicus, 1720.

Right Transept. At the corner, St. Augustine, an oil-painting by *Vivarini da Murano* (1473); tomb of General Niccolò Orsini (d. 1509) with equestrian statue; *Apotheosis of St. Antoninus, Bishop of Florence, an altar-piece by *Lorenzo Lotto*; stained glass designed by *Vivarini* (1473, restored in 1814); altar-piece, Christ, SS. Andrew and Peter, by *Rocco Marconi.* — The chapels on the right and left of the choir, recently restored, contain nothing noteworthy except a monument of 1347.

Choir. Tombs of the Doges, (r.) *Michele Morosini (d. 1382), in the Gothic style, and *Leonardo Loredano (d. 1521), (l.) *Andrea Vendramin (d. 1478; by *Alessandro Leopardo*, perhaps the finest monument in Venice), and *Marco Corner (d. 1368), Gothic.

Left Transept. Above, by the entrance to the Chapel of the Rosary, a *Group in marble by *Antonio Dentone*, of the 15th cent., St. Helena presenting General Vittore Capello with the marshal's baton; over the door the monument of the Doge Antonio Venier (d. 1400). — The adjacent (on the left) *Cappella del Rosario*, founded in 1571 to commemorate the victory of Lepanto, was destroyed by fire in Aug., 1867, but is to be rebuilt. Of its former valuable contents nothing remains but the blackened and mutilated fragments of admirable reliefs in marble, representing scenes from the life of the Saviour and the Virgin, executed by *Bonazza*, *Torcelli*, and other masters from 1600 to 1732. At the time of the conflagration the celebrated picture by *Titian*, representing St. Petrus Martyr attacked and murdered in a wood, and a Madonna by *Bellini* had unfortunately been deposited in the chapel during the execution of repairs in the church, and also became a prey to the flames. — Farther on in the church, Monument of the wife and daughter of the Doge Antonio Venier, 1411; monument, with equestrian statue, of Leonardo da Prato (d. 1511).

Left Aisle. On the right and left of the door of the *Sacristy*, admirable wood carving by *Brustolone* (18th cent.). Over the door busts of Titian and the two Palmas, by *Jac. Albarelli*, 17th century. *Mausoleum of the Doge Pasquale Malipiero (d. 1462); tombstone of the senator Bonzio (d. 1508), under it statues of St. Thomas by *Antonio Lombardo* and St. Peter the martyr by *Paolo da Milano*; in the niches, (r.) the recumbent effigy of the Doge Michele Steno (d. 1413), formerly painted, (l.) that of Aloiso Trevisan (d. 1528); monument with equestrian statue of General Pompeo Giustiniani; *Monument of the Doge Tommaso Mocenigo (d. 1423), Gothic; monument of the Doge Niccolò Marcello (d. 1474) by *Pietro Lombardo;* 2nd altar, left of the principal entrance, early copy of Titian's martyrdom of St. Peter (see above), presented by King Victor Emmanuel to replace the picture which was destroyed; monument, with equestrian statue, of Orazio Baglioni (d. 1617); over the last altar a statue of St. Jerome by *Aless. Vittoria;* adjoining

it, the monument of the Marquis de Chasteler (d. 1825), who distinguished himself in the Tyrolese war in 1809. Mausoleum of the Doge Giov. Mocenigo (d. 1485) by *Tullio Lombardo*. Over the PRINCIPAL ENTRANCE the mausoleum of the Doge Aloiso I. Mocenigo, his wife, and the Doge Giov. Bembo (d. 1618). This whole side, which is very handsomely arranged, belongs to the Mocenigo family, and was constructed by *Tullio Lombardo*.

Adjoining S. Giovanni e Paolo is the rich Façade (of 1485) of the ***Scuola di S. Marco** (Pl. 41; F, 3), erected by the *Lombardi*, with singular reliefs in perspective, two lions, and the achievements of St. Mark. In the interior the lower hall only is preserved. The building has been used as a hospital *(Spedale Civile)* since 1815 (50 rooms, for 600 patients). The large sick-room has a magnificent ceiling. Connected with it is the old chapel of S. Maria della Pace, which once contained Marino Falieri's tomb (p. 244). — To the S., on a lofty and elegant pedestal of marble, rises the equestrian **Statue of Bart. Colleoni* (d. 1475, buried at Bergamo, p. 183), general of the republic, modelled by *Andr. Verrocchio* (his last work), cast in bronze by *Aless. Leopardo*. The handsome base is also by Leopardo (1495).

We now proceed through the *Rio di Marina* to the church of —

***S. Maria dei Miracoli** (*Madonna d. M.*; Pl. 20, F 3), a small, early-Renaissance structure, erected in 1480, under the influence of *Pietro Lombardo*, and entirely covered on the façade, on the side next the canal, and in the interior, with valuable marble. The quadrangular choir with a dome, twelve steps higher than the nave, is peculiar (below it is the sacristy). On the right and left are ambos, or lecterns where the epistles and gospels are read, as in the ancient Christian churches. The *Decorations are by *Pietro Lombardo*. The coffered barrel-vaulting is sumptuously painted and gilded. The church has been undergoing restoration for some years.

We now return through the Rio di S. Giovanni Laterano, S. Lorenzo, and Fontego, to —

**S. Francesco della Vigna** (Pl. 9; G, 3), the interior of which was constructed in 1534 by *Sansovino*, the façade by *Andr. Palladio* in 1568-72.

At the entrance a holy-water vessel with St. John the Baptist and St. Francis, statuettes in bronze by *Vittoria*. 1st Chapel on the right, Last Supper, by *Franc. Santacroce;* 3rd chapel, encrusted with coloured marble, property of the Contarini family; 4th chapel, Resurrection, by *Paolo Veronese*. RIGHT TRANSEPT, Enthroned Madonna, by *Fra Antonio da Negroponte*. To the left of the choir is the **Cappella Giustiniani*, the altar entirely covered with reliefs in marble, a work of the 15th cent.; Last Judgment below; above (as an altar-piece), St. Jerome and four saints; over them Madonna and angels; at the sides of the chapel twelve prophets and the four Evangelists; higher up, the history of Jesus in eighteen sections; below, on the altar, the history of St. Jerome in three sections. — In the chapel of the cloisters adjacent to the N., a Madonna and four saints, by *Giov. Bellini*. — Over the pulpit, God the Father and Christ, by *Girolamo Santacroce*, modernised. To the left: 2nd chapel, Altar with statues of SS. Rochus, Anthony Abbas, and Sebastian by *Al. Vittoria*; 3rd chapel, fitted up with white marble, containing busts of the Patriarch and the Doge Sagredo, erected in 1743; over the altar the statue of S.

Gherardo; the 5th chapel (at the principal door), a Madonna and four saints, by *Paolo Veronese.*

A little to the S. in the Rio della Pietà is the church of S. Lorenzo (on the right), containing two good statues of SS. Lawrence and Sebastian by *Girol. Campagna* (at the high-altar). On the left is the church of **S. Giorgio degli Schiavoni** (Pl. 13; G, 3), with a good Renaissance façade of 1551, a low wooden ceiling, and pictures by *Carpaccio*, on the right, three scenes from the life of St. Jerome, on the left, three from the life of St. George; altar-piece, St. Tryphon and St. Matthew; above the high-altar, a Madonna by *Vinc. Catena;* the ceiling of the oratory beautifully painted by *Palma Vecchio.* — Farther S. we next come to the church of *S. Antonino*, where we cross the bridge to the right to —

**S. Giorgio dei Greci** (Pl. 13a; G, 4), with an elegant campanile of the 16th cent., and an ikonostasis adorned with gorgeous Byzantine mosaics. The head of Christ in the dome is said to have been designed by Titian. — Returning to S. Antonino, and again pursuing a S. direction, we soon reach —

**S. Giovanni in Bragŏra** (Pl. 13d; G, 4), a church of early origin, but entirely restored at the beginning of the 18th cent.

1st Chapel on the right: *Alwise Vivarini* (according to Mr. Crowe; usually attributed to Giov. Bellini), Madonna and Child; farther on, on the wall of the church, *Bissolo* (or Ant. Vivarini), St. Andrew with SS. Jerome and Martin, the latter on horseback; **Paris Bordone*, Last Supper. — On the pillar before the chapel of the choir: **Cima da Conegliano*, Constantine and St. Helena by the side of the Cross, 1502. At the back of the high-altar: **Cima da Conegliano*, Baptism of Christ, 1494. On the pillar to the left, *L. Vivarini*, Resurrection; on the wall to the left, *Bart. Vivarini*, Madonna with St. Andrew and John the Baptist; under it, *Cima da Conegliano*, Finding of the Cross, originally a predella of the above-named picture.

We may now proceed towards the E., past *S. Martino* (erected by Sansovino in 1540; font with four kneeling angels by Tullio Lombardo, 1484; Last Supper by Girolamo da Santacroce, 1549) to the entrance to the arsenal (Pl. 3, H 4; see p. 247); or to the S. to the Riva degli Schiavoni (p. 247).

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Opposite the Piazzetta, on an island fortified in 1848, is situated —

***S. Giorgio Maggiore** (Pl. 12; G, 5), belonging to the adjacent suppressed Benedictine monastery, now an artillery-barrack, a cruciform church with a dome, and apses terminating the transepts, begun by *Palladio* in 1560. The façade was finished by *Scamozzi* in 1575.

The Interior (when closed, ring the bell to the right; the person who shows it is a well-informed Benedictine) is very beautiful, and has not been spoiled by decorations of a later date. Over the door a portrait of Pope Pius VII., who was elected by a conclave of Cardinals held here on 14th March, 1800. To the right, the monument of Lorenzo Venier (d. 1667). Over the 1st altar, Nativity, by *Bassano;* 2nd, Crucifix in wood, by *Michelozzo;* 3rd altar, Martyrdom of SS. Cosmas and Damianus and their companions; 4th altar, Coronation of the Virgin, the two last by *Tintoretto;* 5th altar, Adoration of the Madonna, by *Rizzi.* — Choir: (r.) Last

Supper, (l.) Rain of Manna, both by *Tintoretto;* on the high-altar a *Group in bronze by *Girolamo Campagna*, representing the Saviour on a gilded globe borne by the four Evangelists, beside them two angels; two candelabra in bronze by *Nic. Roccatagliata* (1596); the reliefs on the 48 *Choir-stalls represent scenes from the life of St. Benedict, and were executed according to the inscription by the Flemish artist, *Alberto de Brule* (1598). — In the CORRIDOR, to the right of the choir, the mausoleum of the Doge Domenico Michiel (d. 1129), erected in 1637; in a CHAPTER HOUSE behind it, with a fine Renaissance portal, Descent from the Cross by *Tintoretto.* — To the left, farther on in the church, the Resurrection, by *Tintoretto*, with the family of the Doge Morosini, whose mausoleum is by the wall to the left (1588); then, St. Stephen, also by *Tintoretto;* Virgin and Child, a group over life-size by *Girolamo Campagna;* last altar, Martyrdom of St. Lucia, by *Leandro Bassano;* monument of the Doge Marc Antonio Memmo (d. 1615).

A staircase in 32 spiral windings, well lighted and of easy ascent, leads from the interior of the church to the summit of the *Campanile* (before ascending, enquire if the door at the top is open), which commands an admirable *VIEW of the city and the Lagune.

On the adjoining island of *Giudecca* is situated the church of —

***Redentōre** (Pl. 28; E, 6), erected in 1576 by *Palladio*, a spacious church with a portal borne by columns, a much vaunted edifice, chiefly interesting in the interior.

ON THE RIGHT: 1st Chapel, Nativity, by *Francesco Bassano;* 2nd, Baptism, *Carletto Caliari;* 3rd, Scourging, *Tintoretto.* ON THE LEFT: 3rd Chapel, Descent from the Cross, *Palma Giov.;* 2nd, Resurrection, *F. Bassano;* 1st, Ascension, *Tintoretto.* In front of the high-altar, Christ bearing the Cross, behind it a Descent from the Cross, reliefs in marble by *Massa da Bologna;* the bronze figures by *Campagna.* — The SACRISTY contains three admirable *Madonnas formerly attributed to *Giovanni Bellini;* that with the sleeping Child, the most richly coloured, but somewhat stiff, is attributed by Mr. Crowe to *Alwise Vivarini*, the two others to *Bissolo* and *Pasqualino*, scholars of Bellini.

The church belonged formerly to the neighbouring Franciscan monastery, which contains a few paintings by *Lor. Lotto.*

We now cross the *Canale della Giudecca* and skirt the *Fondamenta delle Zattere* (Pl. C, D, 5), passing the *Pal. Giustiniani-Recanati* (No. 1402; with a number of antique works in marble and a fine Attic funereal monolith), to —

***S. Sebastiano** (Pl. 33; C, 4), containing a number of works by *Paolo Veronese*, and his tomb. It was erected in 1506-18, and lately very skilfully restored. Admission to the upper choir, whence some of the pictures are seen to greater advantage, 1-4 o'clock only.

ON THE RIGHT: 1st altar, St. Nicholas, painted by *Titian* in his 86th year; 2nd, Madonna with a saint, a small picture by *Paolo Veronese;* 3rd, *Madonna with St. John, a group in marble by *Tommaso Lombardo*, 1547; 4th, Christ on the Cross, and the Maries, by *Paolo;* *Monument of Bishop Livio Podocataro (d. 1555), by *Sansovino.* — CHOIR. Altar-piece, Madonna in glory and four saints, on the wall to the right *Martyrdom of St. Sebastian, to the left *Martyrdom of SS. Mark and Marcellinus, all three by *Paolo Veronese.* — ORGAN, on the extreme wing, the Purification of Mary, on the inner, the Pool of Bethesda, both by *P. Veronese;* to the left the bust, in front of it the tomb of the master (d. 1588), bearing the inscription: '*Paulo Caliaro Veronensi pictori, naturae aemulo, artis miraculo, superstite fatis, fama victuro.*' — SACRISTY. Ceiling-paintings by *Veronese*, Coronation of the Virgin, on the sides the four Evangelists. Farther on in the church, the next chapel on the left, *Bust of the Procurator

Marcantonio Grimani (d. 1565), by *Vittorio;* 2nd altar, Baptism of Christ, by *Paolo Veronese;* beautiful ceiling-paintings representing the history of Esther, also by *Paolo*, aided by his brother *Benedetto Caliari.*

In the vicinity is the *Campo di Marte*, or esplanade (Pl. B, 4), a large grassy island surrounded with trees.

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At the S.E. extremity of Venice *(Punta della Motta)* are the **Giardini Pubblici** (Pl. I, 5), laid out by Napoleon in 1807, the space having been obtained by the demolition of several monasteries. They are about 300 yds. in length and 100 yds. in width, and are planted with six rows of acacias and sycamores. At the S. end is a small shrubbery, with a café. The grounds, which are generally almost deserted, afford fine views of the city and Lagune. On Sundays and Mondays they are much frequented, chiefly by women of the lower classes (gondola thither from the Piazzetta 50 c.). They are approached by the *Via Garibaldi* (formerly *Eugenia*), constructed in 1810 by Eugene Beauharnais, viceroy of Italy, by bridging over a canal.

**S. Pietro di Castello** (Pl. 27; I, 4), a church with a dome, on the island to the N. of the Giardini Pubblici, begun by *Smeraldi* in 1596, is said to have been designed by *Palladio* in 1557. Down to 1807 it was the cathedral of the Patriarch of Venice, when St. Mark's was raised to that dignity by Napoleon I., and the adjoining palace converted into a barrack. Handsome campanile (1474).

The INTERIOR contains few objects of interest. In the chapel of the left transept are two high-reliefs in marble, executed by *Mich. Ongaro* in the 17th cent., representing the consecration by Pope Paul V. of the Patriarch Vendramin as cardinal, and an allegory of death. To the right, beyond the second altar, is a marble throne from Antioch, said to be that of St. Peter.

Nothing will convey to the traveller a better idea of the situation of Venice with its islands, than a visit to the **Lido**, where there are good sea-baths and a restaurant (see p. 231). A small steamer performs the trip in 12 min., starting hourly from the Ponte della Paglia. A gondola takes 1/2 hr. (comp. p. 230). The excursion may be pleasantly prolonged by a detour by the island of *S. Elena*, with its old monastery and fine garden. The N. end of the Lido is defended by the *Forte S. Niccolo* and (to the W., beyond a small arm of the sea) the *Forte Andrea di Lido*, erected by Sammicheli as architect of the republic.

Interesting excursion to Murano, on an island about 1 1/2 M. to the N. of Venice (omnibus-boat hourly, starting near SS. Apostoli; Pl. 5, F 2). Half-way we pass, on the right, the CEMETERY ISLAND *(Cimitero)*, with the church of *S. Michele*, built by Moro Lombardo in 1466, with sculptures on its façade, and the pretty Cappella Emiliana, erected by Gugl. Bergamasco in 1530. — **Murano**, with 3900 inhab., originally an independent town, but afterwards dependent on Venice, possesses interesting treasures of art in its churches, dating from its most prosperous period. The *CATHEDRAL S. DONATO, a vaulted church supported by columns, with transept resting on pillars, almost vies with St. Mark's in the splendour of its interior, its columns of Greek marble, mosaics, etc. An inscription on a marble slab inserted in the mosaic pavement of the

church bears the date 1111. Over the side-door on the right a Madonna with saints, by *Lazzaro Sebastiani;* to the left, on the same wall, a Roman tomb-stone of the family Acilia, formerly used as a font; farther to the left, coloured mosaic in wood of St. Donatus (1310). In the apse, a Byzantine mosaic of the Assumption, on a gold ground; below it, a fresco of the 15th century. — S. PIETRO MARTIRE is a simple and spacious basilica of 1509. Near the door of the sacristy, to the left, are an Assumption by *Marco Basaiti*, and a Madonna with saints and angels, by *Giov. Bellini* (between the 2nd and 3rd altars on the right). — The church of S. MARIA DEGLI ANGELI contains the Finding of the body of St. Mark, by *Tintoretto.* — Murano possesses an extensive manufactory of glass beads, mosaics in glass, crystal, etc. The *Museo* (adm. 40 c.) contains a good collection of these articles.

**Torcello,** situated on an island about 6 M. to the N.E. of Venice (omnibus-boat to Mazzorbo, see p. 230), the ancient *Altinum*, belonging to the town of *Burano* on a neighbouring island (7400 inhab.), is a poor place, consisting of a few small houses only and two well-preserved churches. The *CATHEDRAL, S. MARIA, erected in the 7th cent., re-built in 1008, is a basilica in the early-Christian style, supported by columns resembling those of Murano. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna, rising in steps and commanded by the lofty episcopal throne in the centre. On the W. wall of the interior is a large **Mosaic* of the 12th cent., representing the Sacrifice of Christ, the Resurrection, Last Judgment, etc., recently restored. In the choir a Madonna and the 12 Apostles in Byzantine mosaic. Below it is an ancient crypt with a font. — An octagonal BAPTISTERY of 1008 adjoins the cathedral. — *S. FOSCA, dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat roof). On five sides it is enclosed by an arcade supported by columns (sixteen in number, and four corner-pillars), a structure worthy of the notice of architects.

**S. Lazzaro,** the Armenian Mechitarist monastery on the island of the same name, 2 M. to the S. E. of Venice, contains a considerable Oriental library, and a large printing-office (shown by a monk; fee to the door-keeper).

**Chioggia** *(Albergo d'Italia)*, 18 M. to the S. (steamer in 2 hrs., every afternoon, but on Sundays at 8 a.m.; fare 2 or 1½ fr.; also pleasure-trips occasionally), an ancient town at the end of the lagoons, was founded about the same period as Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 233). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts. None of the churches are worthy of note. — The *Murazzi* (p. 237) are most conveniently inspected in the course of an excursion to Chioggia.

## 41. From Venice to Trieste.

133 M. RAILWAY. Ordinary trains in 8¾ hrs. (fares 25 fr. 50, 18 fr. 25, 12 fr. 80 c.); express in 6½ hrs. (fares 27 fr. 30, 19 fr. 50 c.). The Austrian custom-house examination takes place at Gorizia. A supply of change is desirable, as cases of dishonesty are not unfrequent at the Venice station. Comp. Introd., p. xvii.

Bridge across the *Lagune*, and *Fort Malghera*, see p. 219. At *Mestre* the line diverges to the N. from that to Padua. Stations *Mogliano, Preganziolo;* then —

18 M. **Treviso** *(*Stella d'Oro; Albergo Reale)*, with 31,100 inhab., the capital of a province. The handsome, but unfinished old cathedral of S. PIETRO contains some good pictures. Above the 3rd altar on the left, a St. Euphemia by *Fr. Bissolo.* Opposite,

in the large chapel, an Adoration of the Shepherds, the chief work of *Paris Bordone*, who was born here in 1500. In the choir, to the left, is the tomb of Bishop Zanetti, by *Tullio Lombardo*. The side-chapel to the right contains an *Annunciation by *Titian*, a Madonna and St. Sebastian by *Girolamo da Treviso* (1487), and mural paintings by *Ant. da Pordenone*. — The Gothic church of S. Niccolò contains the *Tomb of Senator Vonigo (in the choir, to the left), with a background painted by *Bellini*, and the Madonna enthroned with saints as an altar-piece by *Savoldo*. In a lateral chapel to the right are a St. Thomas by *Sebastian del Piombo* (?), enclosed in an architectural border by *Tullio Lombardo*, and some ancient mural paintings. — The *Town Hall* and *Theatre* are fine edifices. The *Monte di Pietà* (pawn-office) contains a good Entombment by *Pordenone* (according to Mr. Crowe, and not by Giorgione). In the Piazza dell' Indipendenza a monument in memory of the liberation of Italy from the Austrian yoke, by *Borrò*, was erected in 1875. At Treviso, as well as in other Venetian towns on the mainland (such as Conegliano, Serravalle, Bassano, and Pordenone), the pictorial decoration of the façades, in various styles, differing both in point of subject (figures, decoration, or mottoes) and of execution (in sgraffito, grisaille, or coloured) are interesting. The *Villa Manfrini* possesses extensive gardens. — Excursion to *Masèr*, see p. 227.

Railway from Treviso to *Castelfranco*, *Cittadella*, *Vicenza*, *Padua*, and *Bassano*, see pp. 226, 227.

22 M. *Lancenigo*. Beyond (27 M.) *Spresiano* the train crosses the *Piave* and approaches the mountains, which it skirts as far as Sacile. The lofty Friaul Mts. continue in sight as far as Monfalcone on the Carso. — 30 M. *Piave*.

35 M. **Conegliano** *(Alb. e Tratt. all' Europa)*, birthplace of the celebrated painter *Cima* (d. 1517), surnamed *da Conegliano*, is commanded by an extensive and conspicuous castle on an eminence. The *Cathedral* contains an altar-piece by Cima (1492). With regard to the painting of the façades, see above.

From Conegliano to Vittorio, 9 M., railway in ½ hr. — *Vittorio* (*Hôtel Vittorio; *Giraffa), formed in 1879 by the union of the two cities of *Ceneda* and *Serravalle*, contains several handsome palaces.

From Vittorio a diligence plies once daily (in 5 hrs.) viâ *S. Croce*, and *Capo di Ponte* (Stella d'Oro), to —

**Belluno** (1365 ft.; *Leone d'Oro; Cappello; Alle Due Torri)*, capital of a province, with 15,700 inhab., situated on a hill between the *Ardo* and the *Piave*, which here unite, and presenting all the features of a Venetian town. The *Cathedral*, erected by Palladio, somewhat injured by an earthquake in 1873, is the finest of its fourteen churches. It contains several good altar-pieces and an ancient sarcophagus. The massive campanile, 216 ft. in height, commands a beautiful prospect. An old sarcophagus of some artistic merit adorns the small Piazza in front of the church of S. Stefano. The triumphal arch outside the gate was erected in 1815.

In the valley of the Piave, about 22 M. above Belluno, and reached thence viâ *Longarone* (Posta) and *Perarolo* (Corona), lies *Pieve di Cadore* (Alb. del Progresso), the birthplace of Titian (b. 1477), of whom a statue

was erected here in 1880 (by Del Zotto). The church contains an altar-piece by the great master.

40 M. *Pianzano*. 45½ M. *Sacile*, a town on the *Livenza*, surrounded by walls and fosses, with a handsome palace of the Podestà, exhibits traces of its ancient importance. 53½ M. *Pordenone*, probably the *Portus Naonis* of the Romans, was the birthplace of the painter Giov. Ant. Licinio da Pordenone (d. 1540). The cathedral contains a St. Christopher and a St. Mark by him.

Beyond (63 M.) *Casarsa*, the train crosses the broad channel of the *Tagliamento* by an iron bridge, ½ M. in length. The stony deposits of the stream have raised its bed so considerably that the next stat. *Codroipo* (Imperatore), situated between the Tagliamento and the *Corno*, lies 28 ft. below the level of the bottom of the former river.

To the right lies *Passeriano*, at the château of which the preliminaries of peace between France and Austria at the end of last century were adjusted, the treaty being finally concluded on 17th Oct. 1797, at the small village of *Campo Formio*, which also lies to the right of the line. By this treaty the Republic of Venice was dissolved. 77½ M. *Pasiano Schiavonesco*.

84½ M. **Udine** (**Italia; Croce di Malta; Rail. Restaurant;* custom-house examination for travellers coming from Austria), the ancient *Utina*, once the capital of the Austrian province of Friaul, and a place of great importance, is a town with 32,100 inhab., surrounded by walls of considerable antiquity. In the centre is the old town, with walls and fosses. Udine contains numerous palaces of the Friulian noblesse, and carries on an active trade in flax, hemp, and other articles. In some respects it may be called a miniature Venice, as it presents several points of resemblance to the metropolis to which it was so long subject.

The central point of the town is the *Castle* (now barracks), situated on an eminence, which according to tradition was thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (p. 281). Its watch-tower (watchman 20-25 c.) commands a most extensive prospect. — The Romanesque *Cathedral possesses a fine side-portal with good marble sculptures and a hexagonal campanile. The interior contains an *Equestrian Statue of Count Antonini*, who fell in 1617 before Gradisca as general of the Udine militia (over the entrance); a colossal *Bust of Pope Pius IX.* by Lucardi (to the left of the high-altar); and a *Statue of Abp. Zacharias Bricito* (d. 1854), by Millisini (to the right of the altar).

A narrow side-street leads to the small *Giardino Pubblico*, which contains numerous fine cypresses. Adjacent rises the *Archiepiscopal Palace, which, as indicated by memorial tablets, was occupied by Pope Pius VI. in 1782, Napoleon in 1807, and Victor Emmanuel in 1866. It now contains the *Assaying Offices*.

**Interior.** The Throne Room is adorned with ceiling-paintings by *Tiepolo*, and contains the portraits of all the patriarchs of Aquileia and

of the bishops and archbishops of Udine. The adjoining Gallery is adorned with frescoes by *Tiepolo* representing the history of Jacob (Venetian costumes) and with a painting of Abraham's sacrifice on the ceiling. The Bed Chamber contains five frescoes of New Testament scenes by *Giovanni da Udine*, interspersed with arabesques and grotesque figures.

The principal Piazza is embellished with a sitting figure of the *Goddess of Peace*, ordered by Napoleon I. in commemoration of the peace of Campo Formio (p. 279), but erected by Francis I. at a later date. On the side of the square next the street are two colossal *Marble Statues* of Hercules and Cacus, and at the corners rise two lofty *Columns*. The side next the Palazzo del Municipio (see below) is adorned with a *Statue of Justice*. — The Palazzo del Municipio was built in 1457 in the style of the Doge's palace at Venice, and after the fire of 1876 was restored by the Milanese architect *Scala*. The vestibule contains an ancient fresco (restored), representing the Virgin and Child, with angels playing musical instruments. In the inner hall stands a colossal marble statue of *Ajax, by *V. Lucardi*, a native of Udine (1854). On the first story are four handsomely fitted up rooms containing old pictures, among which are the portraits of the Venetian governors of Udine.

We now cross the castle-hill (see above) and the *Mercato Vecchio*, and reach the *Palazzo Bartolini*, which contains the Museo Civico and the *Library*, open daily, 9-1 and 5-8.

On the Ground Floor are Roman antiquities and a colossal bust of Dante. The Upper Floor contains paintings: **Giov. da Udine*, Coronation of the Virgin, with John the Baptist and St. John the Evangelist; **Palma Giovane*, Holy Family, with St. Mark receiving from the Virgin a banner bearing the arms of Udine, in the background the town of Udine; **Tiepolo*, Council of the Grand Master and Chapter of the Knights of Malta, deciding on the admission of the nobles of Udine to the Order. Here also is a *Collection of Coins*, with a complete series of the coins of all the patriarchs of Aquileia. — The *Library* is specially rich in works upon Friuli.

In the Via Gemona, No. 17, stands the house of *Giovanni da Udine*, a pupil of Raphael and one of his assistants in painting the frescoes of the Vatican; it possesses a finely adorned façade and a memorial tablet.

About 9½ miles to the E. of Udine (1¼ hrs. drive) lies **Cividale** *(Albergo al Friuli)*, the ancient *Forum Julii*, for many centuries the seat of Lombard dukes, beginning with Gisulf, nephew of Alboin, and the birthplace of Paul Warnefrid (Paulus Diaconus), who wrote a history of his people in the time of Charlemagne. — The Cathedral, a building of the 15th century, contains, immediately to the right, a *Baptistery* (frequently restored) of the 8th cent., adorned with reliefs. By the high-altar is a 'Pala' of gilded silver (1185). The *Cathedral Archives* contain several valuable MSS., including a *Gospel* of the Lombard period; a *Psaltery* of the 10th century, formerly belonging to Queen Gertrude of Hungary, adorned with German miniatures (probably from Trèves) and several Byzantine leaves; and the prayer-book of St. Elizabeth of Thuringia, with ivory boards and miniatures (13th cent.). Here also are the ivory 'Pax' of Duke Ursus of Ceneda (8th century) and an ivory casket with mediæval reliefs after the antique. — Adjacent is a Convent of Ursuline Nuns (formerly Benedictine) with the **Peltrudis Chapel* (8th cent.), containing stucco ornaments and figures (SS. Anastasia, Agape, Irene, Peltrudis, Chrysogonus, and Zoilus), in which the influence of antique art may still

be traced, while the architecture of the choir exhibits the decay of the Lombard period. The nuns, when requested, show a large silver cross of the same epoch. A handsome bridge of the 15th century leads across the romantic ravine of the *Natisone* to the church of *S. Martino*, which contains the altar of Duke Pemmo, adorned with barbaric reliefs of the 8th century. — Not far from the door of the church is the MUSEUM (intelligent custodian) with numerous Roman and Lombard antiquities, including the stone-coffin of Duke Gesulf, weapons, ornaments, etc.

From Udine to *Bruck* (and *Vienna*), by the Pontebba Railway, see R. 7.

At (90 M.) *Buttrio* the train crosses the *Torre* by a long bridge. 93½ M. *S. Giovanni Manzano*, the Italian frontier-station (where the luggage of travellers coming from Austria is examined; railway-restaurant). The train now crosses the *Natisone*. The small *Judrio* forms the frontier. 97 M. *Cormons*, beyond which the *Isonzo* is crossed.

102 M. **Gorizia,** Germ. *Görz (*Hôtel de la Poste*, German, with restaurant, R. 1 fl., L. 40, omnibus 30 kr.; **Hôtel-Pension Palazzo Formentini*, with a beautiful garden; *Corona d'Ungheria*, good cuisine; *Leone d'Oro)*, the seat of a bishop, with 19,400 inhab., is charmingly situated on the *Isonzo* in a hilly district, and noted for its mild climate. *Cathedral* worthy of notice. In the upper part of the town is the dilapidated castle of the former counts of the place, partly used as a prison. The preserved fruit of Gorizia is highly esteemed. On account of its mild climate Gorizia is visited by invalids, who take it as an intermediate stage on their way to the S. or even pass the winter here. — The Austrian custom-house examination takes place here.

Charles X. of France (d. here 1836) is interred in the chapel of the monastery of *Castagnavizza*, on a height above the town. In the vicinity rises the *Monte Santo*, with a pilgrimage-church, commanding a fine view.

The train next crosses the *Wipbach*, a tributary of the Isonzo. To the left of (106½ M.) *Rubbia* is the château of that name. Fine view of the Alps, beyond the Isonzo. 109 M. *Gradisca* with its church lies on a height to the left. Beyond (111½ M.) *Sagrado* the train passes through a short tunnel. 115 M. *Ronchi*.

115½ M. *Monfalcone* (Leone d'Oro). The train enters the stony wilderness of the Karst (p. 55), and the Adriatic comes in sight on the left. Thus far the Venetian style of church-architecture is prevalent throughout the coast-district.

**Aquileia,** 18 M. to the W., once a most important Roman colony (founded B. C. 181), and at that period strongly fortified, was the principal bulwark of Italy on the N.E. frontier. The population at the time of Augustus, who frequently visited the town, is computed to have been 100,000. It was then the great centre of the traffic between Italy and the N. and E. of Europe, and supplied the inhabitants of Illyria and Pannonia with grain, oil, and wine, in return for slaves and cattle. The incursions of the Romans into these districts were always undertaken from this point. In 452 Attila, exasperated by the obstinate resistance he encountered here, caused the city to be plundered and destroyed. The sole trace of its ancient glory is the *Cathedral*, erected in 1019-42, once the metropolitan church of the patriarchs of Aquileia. The place is now a poor village with 500 inhab., but interesting on account of the valuable antiquities frequently found in the neighbourhood. The collections in the Battistero, adjoining the cathedral, of Count Cassis, and others, may be visited.

At *S. Giovanni* the *Timavo*, the *Timavus* of the Romans, which under the name of *Recca* (or Rjeka, i.e. river) is lost in the grottoes of the Carso near St. Canzian, re-appears after a subterranean course of 23 M., falling into the Adriatic $1^1/_2$ M. lower down. A pond formed by the river is crossed by a bridge. Farther on is *Duino*, with an ancient castle of Prince Hohenlohe.

At ($125^1/_2$ M.) *Nabresīna* the line unites with the Vienna and Trieste Railway, and the train runs back a short way on the line just traversed. From this point to (133 M.) *Trieste*, see p. 55.

# VI. The Emilia.


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The Emilia includes the former duchies of *Parma* and *Modena*, as well as the papal *Romagna*, and is now divided into the eight provinces of *Piacenza*, *Parma*, *Reggio*, *Modena*, *Bologna*, *Ferrara*, *Ravenna*, and *Forlì*, covering an area of 7921 sq. M., with a population of 2,187,000 souls. The dialects spoken here form the third main group of the Gallic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the original affinity of the people with the French. The Celts seem to have crossed the Alps in several different detachments. After the *Insubri* had conquered the district of Milan, and the *Cenomani* Brescia and Verona, the tribe of the *Boii* crossed the Po in the 5th cent. B.C., and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose *Bologna* for their capital, in the name of which is still preserved that of the conquerors. The *Senones* next invaded Italy, and took possession of the coast-district to the S. of the Boii, extending nearly to Ancona. It was a horde of these Gauls who destroyed Rome in B.C. 389. About a century later Italy, united under the guidance of Rome, began to reconquer the lost territory. In 283 the Senones were exterminated. In 269 a colony was established at *Ariminum*, which was constituted the strongest frontier fortress in the peninsula, and connected with Rome by the *Via Flaminia*. In 224 the Boii were subjugated, and in planting the colonies of *Placentia* and *Cremona* in 218, Rome extended her frontier as far as the Po. This process of Latinisation was interrupted by the invasion of Hannibal, but vigorously resumed after his defeat; and in 189 *Bologna*, and in 183 *Modena* and *Parma* received Roman colonies. *M. Æmilius Lepidus*, who was consul in B.C. 187, constructed a military road from Rimini to Piacenza, viâ Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the *Via Æmilia*, whence the whole district derived the ancient name which it still retains. Down to the time of Cæsar, although the Roman language and customs had spread rapidly here, the district was officially known as the 'Province of Gaul on this side of the Po', and the *Rubicon* formed the frontier of Italy; but in B.C. 43 it was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 404 the Emperor Honorius transferred his residence to Ravenna, which also continued to be the capital of the Gothic Kings. After the overthrow of Gothic domination by *Belisarius* in 539, Ravenna became the seat of the *Exarchs*, and the Italian centre of the *Eastern Roman Empire*. The *Lombards* afterwards attacked and took possession of it, but it was soon wrested from them by the Franconian king *Pepin*, who is said to have presented the whole exarchate, i.e. the coast-district

from the Po to Ancona, to the *Romish Church* in 755. At first, however, the real supremacy over the district was held by the Archbishop of Ravenna. The STATES OF THE CHURCH never constituted a uniform whole like those of Milan or Venice. They consisted of a number of towns, principalities, and monasteries, often estranged from the pontifical throne, and not unfrequently in arms against it. The pope appointed cardinals as his legates in the different districts, but their power was limited, as the most important prerogatives were usurped by his subjects. Meanwhile the TOWNS in the Emilia prospered greatly, and became famous as cradles of SCIENCE, notwithstanding the feud between Guelphs and Ghibellines, princes, nobles, and burghers, which raged within and without their walls. *Roman Law*, which after the Germanic invasion had been preserved in several towns and districts, began to be studied scientifically at *Ravenna* in the 11th cent. From the 12th cent. onwards, owing to the unsettled condition of rights, the study became very prevalent, *Bologna* being its great centre, whence a knowledge of Roman Law gradually extended over the other countries of Europe (comp. p. 308).

The POLITICAL HISTORY of these districts during the middle ages records continual struggles for precedence among several rival powers. As long as the power of the emperors was in the ascendant, they kept the pretensions of the popes in check. During the exile of the popes at Avignon, the dismemberment of the papal dominions seemed imminent, but after protracted combats was prevented by *Cardinal d'Albornoz*, a valiant Spaniard, who was sent to Italy by *Innocent IV.* in 1353. Even those princes, however, who consented to acknowledge the papal supremacy, still continued practically independent. *Alexander VI.*, who was elected pope in 1492, and his son *Cesare Borgia* at length put an end to this insubordination; they extirpated the dynasties of the Romagna with fire and sword, and from that period the papal fiefs began to be gradually converted into a state in the modern sense. Under *Julius II.* and *Leo X.* the papal supremacy was farther extended to Modena, Parma, and Piacenza. In 1545 *Paul III. Farnese* invested *Pier Luigi*, his natural son, with the two last as a duchy, which, on the extinction of the Farnese in 1731, came into the possession of the Spanish *Bourbons*. In Modena and Reggio, the house of *Este* maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the states of the church.

The whole of the existing institutions were at length overthrown by the French Revolution. NAPOLEON united Parma to France, and annexed Modena and the Romagna to his kingdom of Italy. 'At that time', writes *Cesare Balbo*, 'Italy was doubtless entirely subjugated by a foreign power, but no period of subjection had ever been so cheerful, so active, perhaps useful, and even great and glorious, as this. The foreign yoke was, moreover, the less ignominious, as it was imposed on Italy in common with one half of the rest of Europe, by a man so great and so marvellously enterprising, and one who by birth, and certainly in character and name, was himself an Italian. The country had not achieved independence, but the hope of it had never been so near realisation; the people were not yet free, but they enjoyed equality, an advantage regarded by many as equivalent to liberty. The name of Italy now began to be honoured and loved, and the country to be spoken of as a united whole, while the petty municipal and provincial jealousies, which had become deeply rooted in the course of centuries, began gradually to disappear.' On the fall of Napoleon the AUSTRIANS obtained supremacy over these districts. Parma was awarded to *Marie Louise*, and Modena to *Archduke Francis*, the heir of the last Este (who died in 1803 with the title of Duke of Breisgau). The worst lot befel the Romagna, in spite of the entreaty addressed by its ambassadors at the Congress of Vienna, rather to hand over their country to an 'infernal than to the papal government'. By an edict of 15th August 1814, no fewer than 1824 dissolved monasteries, and 612 nunneries were re-erected in the STATES OF THE CHURCH. The Code Napoléon was abolished, and the ecclesiastical administration, as organised by Sixtus V in 1590, re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forlì, were governed by a cardinal with the title of

*Legate* (whence these districts were called legations), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably had a government earned for itself such a fund of hatred from its subjects. In 1821, 1830, and 1848, the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1859 rendered the rising under *Farini* a more successful undertaking, and by the plebiscite of 12th March 1860, the annexation of the Emilia to Piedmont was accomplished.

## 42. From Milan to Bologna. Piacenza. Reggio.

135 M. Railway in 5-8¾ hrs. (fares 24 fr. 45, 17 fr. 15, 12 fr. 25 c.; express 26 fr. 90, 18 fr. 90 c.). To Piacenza 43 M., in 1½-2½ hrs. (fares 7 fr. 80, 5 fr. 50, 3 fr. 90 c.; express 8 fr. 60, 6 fr. 5 c.). — Tramway from Milan to Lodi.

*Milan*, see p. 127. At (3½ M.) *Rogoredo* the line to Pavia diverges to the right (see p. 176). 11 M. *Melegnano*, formerly *Marignano*, is a memorable place in the annals of mediæval and modern warfare. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against Milan, defeated the Swiss allies of the city, 7000 of whom fell in the action. In the environs, and especially in the town itself, a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859, resulting in the retreat of the latter. 15½ M. *Tavazzano*. Innumerable cuttings for purposes of irrigation and drainage here intersect the fruitful plain (comp. p. 126).

20½ M. **Lodi** *(Sole; Gambero)*, a town with 18,600 inhab. (4½ M. to the E. of which lies *Lodi Vecchio*, the old Roman colony of *Laus Pompeia*), was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese is made in the neighbourhood. The *Cathedral* contains an ancient relief of the Last Supper. The Renaissance church of **Incoronata*, erected by Bramante in 1476, is adorned with frescoes by Calisto Piazza da Lodi, a pupil of Titian, and with four smaller paintings by Borgognone. — From Lodi tramways run to *S. Angiolo*, to *Bergamo* (viâ Treviglio), and to *Brescia* (viâ Crema).

28 M. *Secugnago*; 32½ M. *Casalpusterlengo* (branch-line to Pavia and Cremona, see p. 179); 35½ M. *Codogno*; 38 M. *S. Stefano*.

43 M. **Piacenza.** — **Hotels.** *S. Marco (Pl. a; D, 2), Via S. Marco; Italia (Pl. b; D, 3), Via del Guasto; Croce Bianca (Pl. c; D, 2), in the Via al Dazio Vecchio.

**Cafés.** *Roma* and *Battaglia*, in the Piazza; *Café Grande*, in the Via di S. Raimondo, a little to the S. of the Piazza. — **Railway Restaurant*, D. 3½ fr.

**Cab** with one horse ½ fr., with two horses 75 c.; at night 75 c. or 1 fr. 10 c.; each box 25 c.

**Photographs** at *Sidoli's*, Via Diritta, near the Piazza.

*Piacenza*, French *Plaisance*, the capital of a province, with 35,100 inhab., and an episcopal see, lies ⅓ M. from the S. bank of the Po, which is crossed by a bridge-of-boats and an iron railway-

bridge. The streets are broad and dull, but there are several interesting churches.

Piacenza was founded by the Romans, B.C. 219, as *Colonia Placentia*, at the same time with Cremona. In the middle ages it held a high rank in the league of the Lombard towns, and was afterwards frequently the subject of fierce party-struggles between the Scotti, Torriani, and Visconti. In 1488 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1545 it finally came into the possession of the Farnese family and was united to Parma.

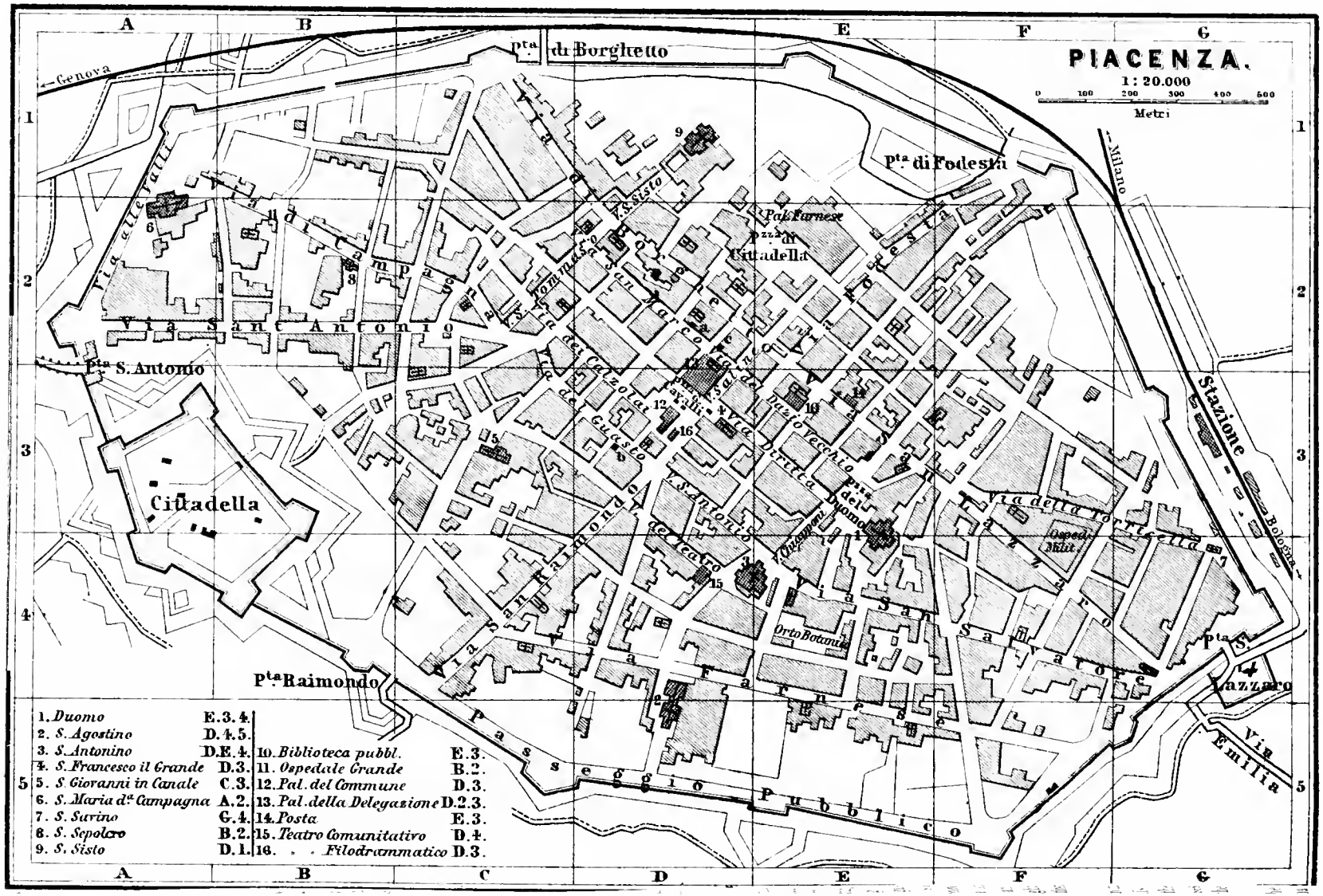
In the Piazza de' Cavalli (Pl. D, 3) is situated the **Palazzo del Comune* (Pl. 12), erected at the end of the 13th century, and described by Burckhardt as 'one of the earliest instances of a worthy and monumental embodiment in stone and lime of the growing spirit of municipal independence'. On the ground-floor there is a spacious arcade with five pointed arches; in the upper floor are six rich round-arch windows, above which rise handsome pinnacles. In front of it stand the affected equestrian *Statues of the Dukes Alessandro* and *Ranuccio Farnese*, erected 1620-24, by Francesco Mocchi, a pupil of Giovanni da Bologna. Alessandro attained great distinction in the wars in the Netherlands as governor under Philip II. He took Antwerp in 1585, besieged Paris in 1591, and died at Arras in 1592. He was succeeded by his tyrannical son Ranuccio (d. 1622).

*S. Francesco* (Pl. 4), a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it rises a statue to *Romagnosi* (d. 1835), professor of constitutional law at Parma, and editor of the new Italian penal code. — A little to the N.W. lies the *Palazzo della Delegazione* (Pl. 13; D, 2, 3), now the prefettura.

The principal street (Via Diritta) leads to the E. to the **Cathedral* (Pl. 1; E, 3, 4), a Romanesque-Lombard edifice dating from 1122, with a superstructure of brick added in the 13th century. In the façade are there projecting porches with columns resting on the backs of lion, above which are a circular window and open galleries with dwarf pillars. In the interior, above the entrance, is a Gothic reredos. The church contains admirable frescoes by *Guercino* (prophets and sibyls) on the dome, and by *Lodovico Carracci* on the arch of the choir, and pictures by *Procaccini* (in the choir), and by *Andrea* and *Elisabetta Sirani* over the 3rd altar on the right. The crypt is borne by 100 columns. — In the vicinity (take the first side-street to the left on leaving the cathedral) is —

*S. Antonino* (Pl. 3; D, E, 4), formerly the cathedral, dating from 903, 1104, and 1562, with a fine old vestibule, called 'Paradiso' (1350), of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns. — Adjacent is the handsome *Theatre* (Pl. 15), built in 1804.

We return to the Piazza by the Via S. Antonino, turn to the right past the *Palazzo Comunale*, and follow the Strada Campagna to the right to the church of —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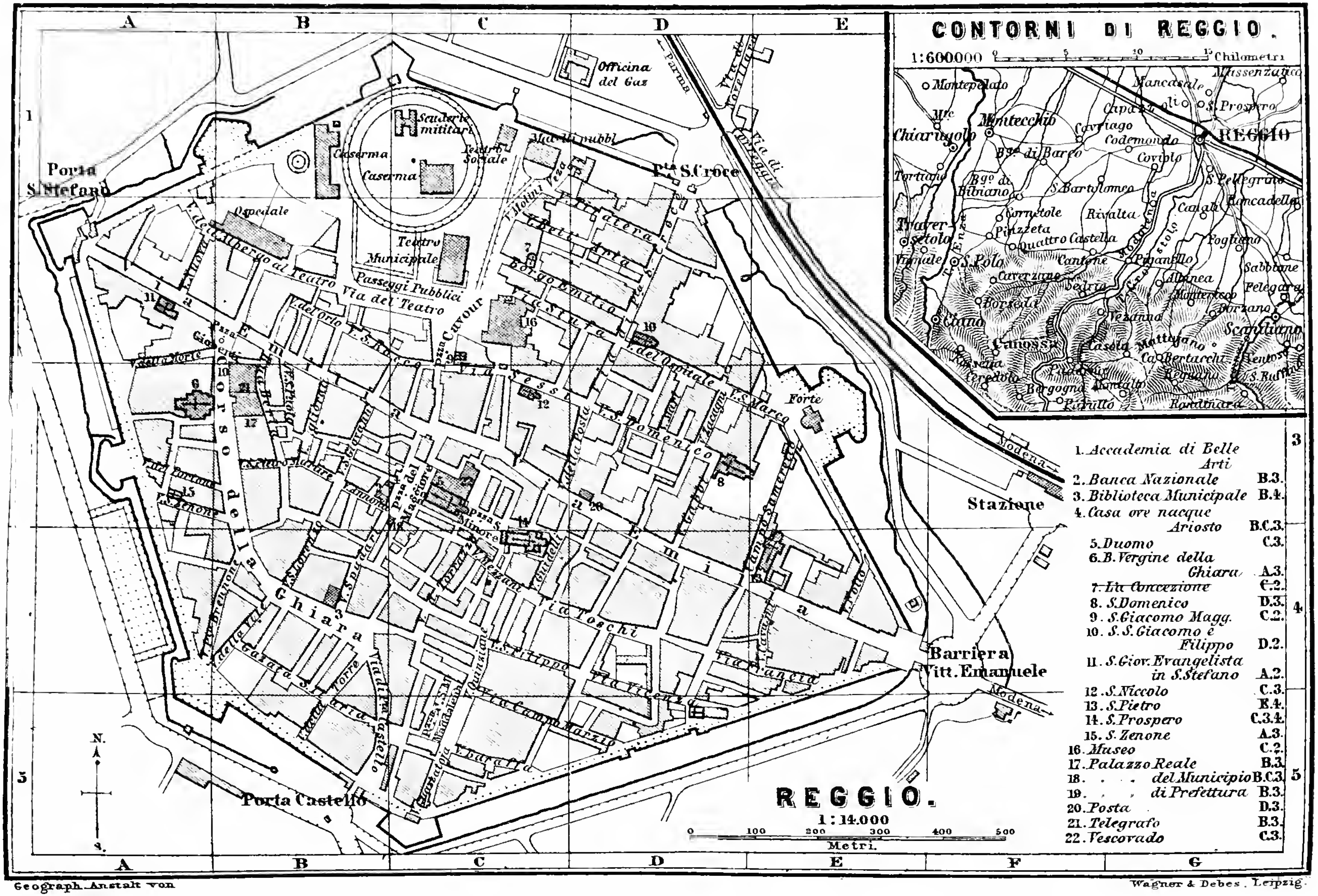
Pta Raimondo
Pta S. Lazzaro
Via Emilia
Stazione
Cittadella
Pal. Farnese
Pzza di Cittadella
Via Sant Antonio
Via di Campagna
Via alle Valli
Via di Borghetto
Via San Marco
Via Fodesta
Via dei Calzolai
Via del Guasto
Via Diritta
Via del Dazio Vecchio
Via della Torricella
Via San Lazzaro
Via San Salvatore
Via San Raimondo
Via Farnese
Passeggio Pubblico
Orto Botanico
Ospedale Milit.
Pzza del Duomo
V. S. Sisto
V. S. Antonio del Teatro
V. Chiapponi
1. Duomo E.3.4.
2. S. Agostino D.4.5.
3. S. Antonino D.E.4.
4. S. Francesco il Grande D.3.
5. S. Giovanni in Canale C.3.
6. S. Maria da Campagna A.2.
7. S. Savino G.4.
8. S. Sepolcro B.2.
9. S. Sisto D.1.
10. Biblioteca pubbl. E.3.
11. Ospedale Grande B.2.
12. Pal. del Commune D.3.
13. Pal. della Delegazione D.2.3.
14. Posta E.3.
15. Teatro Comunitativo D.4.
16. " " Filodrammatico D.3.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1. Accademia di Belle Arti
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3. Biblioteca Municipale B.4.
4. Casa ove nacque Ariosto B.C.3.
5. Duomo C.3.
6. B. Vergine della Ghiara A.3.
7. Lt. Concezione C.2.
8. S. Domenico D.3.
9. S. Giacomo Magg. C.2.
10. S. S. Giacomo e Filippo D.2.
11. S. Giov. Evangelista in S. Stefano A.2.
12. S. Niccolo C.3.
13. S. Pietro E.4.
14. S. Prospero C.3.4.
15. S. Zenone A.3.
16. Museo C.2.
17. Palazzo Reale B.3.
18. „ del Municipio B.C.3.
19. „ di Prefettura B.3.
20. Posta D.3.
21. Telegrafo B.3.
22. Vescovado C.3.
Porta S. Stefano
Porta Castello
Barriera Vitt. Emanuele
Stazione
Forte
P.ta S. Croce
Officina del Gaz
Ospedale
Caserma
Teatro Municipale
Teatro Sociale
Scuderie militari
Passeggi Pubblici
Via del Teatro
Corso della Ghiara
Via Emilia
Via Toschi
Parma
Modena
Geograph. Anstalt von Wagner & Debes, Leipzig.

*S. Maria della Campagna* (Pl. 6; A, 2), said to have been erected by *Bramante*, but disfigured by alterations. It contains some admirable frescoes by *Pordenone* (to the left of the entrance St. Augustine), paintings in the two chapels on the left with small domes, and also in the large dome. Behind the high-altar is a Descent from the Cross, after Tintoretto. — We return by the Str. Campagna and turn to the left to the church of —

**S. Sisto* (Pl. 9; D, 1), the richest in Piacenza, erected in 1499-1511, with a fine Ionic atrium in front of the modern façade. About 1518 Raphael painted for this church his masterpiece, the Sistine Madonna (Madonna with St. Sixtus and St. Barbara, now at Dresden), which was sold in 1753 to King Augustus III. of Poland for 20,000 ducats and replaced by a copy by Avanzini (beginning of 18th cent.). The choir contains pictures by *Camillo Procaccini*, *Palma Giovane*, etc.; also several good intarsias and (in the left transept) the unfinished monument of Margaret of Austria (d. 1586), daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, the father of Alessandro Farnese. On each side of the entrance is a tiny chapel with a dome and a Greek cross.

A little to the E. of S. Sisto is the *Palazzo Farnese* (Pl. E, 2), erected in a magnificent style by *Vignola* during the reign of Margaret in 1558, one of his first great works. It was never completed, and is now a barrack. — In the Via delle Benedettine, farther to the N.E., is the *Palazzo dei Tribunali* (formerly *Landi*), with two dilapidated courts, a handsome frieze, and a rich early-Renaissance portal (on the side next the church of S. Lorenzo).

The *Biblioteca Pubblica* contains 120,000 vols., including a valuable psalter on red parchment, bound in silver, which once belonged to Angelberga, the consort of Emp. Lewis II. (857), and a copy of Dante ('Codex Landiano'), supposed to date from 1336; also a small archæological and palæontological collection.

A Steam-Tramway, opened in 1881 and starting near the railway-station (fares 1 fr. 60 c., 1 fr.), connects Piacenza with (1½ hr.) **Ponte dell' Olio** (*Albergo del Sole*, poor), a small manufacturing town, picturesquely situated at the mouth of the *Val Nure*, 14 M. to the S. On market-days (Tuesdays) it presents a very interesting picture of Italian peasant life. — From Ponte dell' Olio a road leads to *Borgonure* (Alb. dell' Agnello, rustic), formerly called *Bettola*, the chief depot for the local traffic on the N. side of the Apennines.

A diligence plies daily in 6 hrs. from Piacenza to *Bobbio*, 25 M. to the S.W., once famous for the library in the monastery.

The remains of the ancient town of **Velleia**, which is believed to have been buried by a landslip in the reign of the Emp. Probus (about 278), lie 25 M. to the S.E. of Piacenza. Various antiquities excavated here in 1760-75 are now in the museum at Parma (p. 293). An amphitheatre, temple, forum, etc., have also been discovered. The route to Velleia is by *S. Polo*, *S. Giorgio* on the *Nure*, with a villa of the Scotti erected by Vignola, *Rezzano*, and *Badagnano* (where the carriage-road terminates). — Velleia may also be reached from Fiorenzuola (see below), viâ *Castel Arquato*.

The Railway from Piacenza to Bologna follows the direction of the *Via Æmilia*, the road constructed by the Roman Consul

M. Æmilius Lepidus, B.C. 187, and named after himself (comp. p. 283), several traces of which still exist. The train passes *S. Lazaro*, an ecclesiastical seminary greatly enriched in the 18th cent. by the eminent Cardinal Alberoni, who was born at Fiorenzuola in 1664 (d. 1752). The church contains his tomb, and pictures by Procaccini, Zucchero, etc.

Near (48½ M.) *Ponte Nure* the train crosses the *Nure*, and soon passes *Fontana Fredda*, where Theodoric the Great and the Lombard kings once possessed a country-residence. Beyond (53 M.) *Cadeo* the *Arda* is crossed. 56½ M. *Fiorenzuola*, a small but thriving place. To *Velleia*, see above.

61½ M. *Alseno*. — Then the small town of (65½ M.) **Borgo San Donnino** *(Croce Bianca; Angelo)*, the ancient *Fidentia Julia*, which received its present name in 387 from St. Dominicus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient **Cathedral* is dedicated. This church is one of the finest in N. Italy; the admirable façade (the upper part unfinished) has three lion portals in the Lombard style; and the interior with its round-arch arcades is of symmetrical proportions.

71 M. *Castel Guelfo*, with the *Torre d'Orlando*, a ruined castle erected by the Ghibelline Orlando Pallavicino about 1407, for protection against the Guelph Ottone Terzi of Parma. The train crosses the river *Taro* over which the road is carried here by a bridge of twenty arches, constructed in 1816-21 (under Duchess Marie Louise, ex-Empress of the French), and commanding a charming view of the Apennines. The costumes of the peasant-women here are picturesque.

79½ M. *Parma*, see p. 290.

The train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena, and, beyond (84½ M.) *S. Ilario*, the *Crostolo*.

96½ M. **Reggio**. — Albergo della Posta, in the main street; Cavalletto, near the Piazza, R. 1½, A. ½ fr.

*Café Vittorio Emmanuele.*

*Cab*, per drive 80 c., per hour 1½ fr., at night 1 fr. and 2 fr. 20 c. respectively.

*Reggio*, which is also called *Reggio nell' Emilia* to distinguish it from Reggio in Calabria, the ancient *Regium Lepidi*, is the capital of a province and a town of 19,200 inhab. (commune 50,700), possessing broad streets flanked with arcades. *Lodovico Ariosto* (d. 1533), the greatest Italian poet of the 16th cent., was born here on 8th Sept., 1474, in a house near the Municipio, which is still shown (Pl. 4).

In the Piazza Maggiore (Pl. C, 3), nearly in the centre of the town, is situated the **Cathedral* (Pl. 5), erected in the 15th cent., with a Renaissance façade, completed only in the lower part, in which interesting traces of the earlier Romanesque church of the 12th cent. are still observable. At the principal entrance are colossal

statues of Adam and Eve by *Clementi* of Reggio (d. 1584), a pupil of Michael Angelo. The other statues on the façade are by his pupils.

The INTERIOR, which has a lofty choir and a crypt, contains several statues and monuments by *Clementi*, the finest being the monument of *Ugo Rangoni, Bishop of Reggio, and nuncio of Paul III. at the court of Charles V. (in the chapel to the right of the choir); the monument of Horatius Malegutius is also attributed to him, dating from 1583 (immediately on the right of the entrance). — In the 1st chapel on the left is the tomb of Clementi, with his bust, by his pupil *Pacchione* (1588).

On the S. side of the piazza is the *Municipio* (Pl. 18); at the entrance is a marble bust of General Cialdini, who was born here.

Proceeding to the right past the Municipio, and following a broad street to the right, we next reach the church of the **Madonna della Ghiara* (Pl. 6; A, 3), built in 1597 from a design by Balbi, in the form of a Greek cross covered with a dome.

The INTERIOR is adorned with frescoes in the nave as far as the dome and in the N. aisle by *Luca Ferrari* (1605-54) of Reggio, a pupil of Guido Reni. The altar in the latter, presented by the town in 1621, has an altar-piece by *Guercino*. The frescoes in the choir are by *Tiarini* of Bologna, of the school of the Carracci; the Annunciation at the back of the high altar is by *Carlo Caliari* (brother of Paolo Veronese), and the frescoes in the S. transept are by *Lionello Spada* and others.

Passing through the arches to the right of the cathedral, we reach the PIAZZA MINORE, with the church of *S. Prospero* (Pl. 14; C, 3, 4), re-erected in 1504 by *Gasparo Bisi* on the site of an earlier Lombard edifice, to which the six marble lions of the façade originally belonged. The choir contains damaged frescoes by Campi and Procaccini, and pictures by Tiarini.

The *Madonna della Concezione* (Pl. 7; C, 2) is a handsome modern church near the theatre. — The *Theatre* (Pl. C, 2), the chief boast of Reggio, is a remarkably fine edifice for so small a town. — The *Museum* (Pl. 16; C, 2) contains the natural history collection of the celebrated *Spallanzani* (b. at Reggio in 1729, d. 1799) and a palæo-ethnological collection illustrative of the history of the province. — The *Library* (Pl. 3; B, 4) contains 56,000 vols., and 1066 MSS.

**Correggio,** 9 M. to the N.E. of Reggio, formerly the capital of a principality belonging to the Duchy of Modena, was the birthplace (in 1494) of the celebrated painter *Antonio Allegri da Correggio*. The piazza is embellished with a statue of the master by *V. Vela*, erected in 1880.

EXCURSION TO CANOSSA (see small map on the plan of Reggio), 8 hrs. there and back; carriages at the 'stabilimento di vetture' at Reggio near the Albergo della Posta (with one horse 10-15, with two horses 20-25 fr.). The route is by the road to Massa (p. 123), traversing a fertile and picturesque plain, enclosed by hills which at first are sprinkled with villas, and leading by *Pajanello* (on the hills to the right lies *Quattrocastella*, with the ruins of four castles which once belonged to the Countess Matilda of Tuscany, d. 1115) to the small village of *Pecorile* (tavern). The route beyond this point must be continued on horseback or on foot. The path cannot be mistaken. It leads through the village, and then to the right towards the church of *Casola*, which is left on the hill to the right; at the angle of the hill Canossa comes in sight, and the path leads in the direction of the village along the dreary bed of the *Campola*. The walk to the foot of the castle-hill takes 1 hr.; we then ascend for

1/2 hr. in the direction of the church of S. Paolo which lies three-quarters of the way up the hill, follow a level path round the castle-rock and at the back of the small village of *Canossa* (poor tavern), and lastly mount to the summit of the rock, which is crowned by the scanty, ivy-clad ruins of the castle of **Canossa.** The castle once belonged to the Countess of Tuscany above mentioned, and was afterwards destroyed by the inhabitants of Reggio in 1255. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. The castle-well contains good water. *Magnificent view of the Apennines towards the S., with the well-preserved castle of Rossena in the foreground, and of the vast plain of the Po towards the N., with Parma, Reggio, and Modena. Excavations have been prosecuted here for some years.

104 M. *Rubiera.* The *Secchia* is then crossed.

111 1/2 M. *Modena*, see p. 295.

The train continues to follow the direction of the Via Æmilia and crosses the *Panaro* near *S. Ambrogio.* — 119 M. *Castelfranco*, a small town, supposed to be the *Forum Gallorum* where Antony was defeated by Octavian and Hirtius, B.C. 43. Near (124 M.) *Samoggia, Anzola*, and *Lavino* the train crosses the rivers of these names, and then the narrow *Reno*, the ancient *Rhenus*, or *Amnis Bononiensis.* As Bologna is approached the country is open and richly clothed with vegetation; the *Monte della Guardia* (p. 322) is a conspicuous point.

135 M. *Bologna* (*Rail. Restaurant), see p. 306.

## 43. Parma.

**Hotels.** *Albergo Centrale Croce Bianca, in the Piazza Grande; Italia, with good trattoria, Via S. Lucia, near the cathedral, moderate, R. 2, A. 3/4, omnibus 3/4 fr.; Leone d'Oro, near the Corso S. Michele.

**Cafés.** *Cavour*, Via S. Lucia; *Risorgimento*, Corso S. Michele.

**Post Office** (Pl. 32; E, 3), Piazza di Corte.

**Cab** to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 1 1/4 or 2 fr.; per hour 1 fr. 60 c. or 2 fr. — Omnibus 40 or 50 c., trunk 20 c.

*Parma*, situated on the river *Parma*, a small tributary of the Po, the capital of a province (formerly a duchy), is a town of entirely modern appearance, but of very ancient origin, with broad streets, and 45,200 inhabitants. It possesses a university founded in 1549, and the felt-hat manufactories are important.

The foundation of Parma reaches back to prehistoric time, as was proved in 1864 by the discovery of a lake-dwelling of the bronze period. It was afterwards occupied by the Etruscans and at a later period conquered first by the Gauls, and then by the Romans, and in B.C. 183 was erected into a Roman colony at the same time with Mutina (Modena). It was subsequently extended by Augustus, and called *Colonia Julia Augusta Parma.* Both in ancient and modern times its woollen manufactories have rendered it a place of some consequence. It participated in the general development of the towns of Upper Italy, zealously espoused the cause of the Guelphs, and in 1247-48 was long unsuccessfully besieged by Emp. Frederick II. In 1303 *Giberto da Correggio* obtained possession of the supreme power. In 1341, after various vicissitudes, Parma came into the hands of the *Visconti*, and from that period down to 1512 was generally united with the Duchy of Milan. In 1545, after it had been annexed to the States of the Church, it was presented by *Pope Paul III.*, with Piacenza, to his infamous son *Pier Luigi Farnese.* This prince was assassinated in 1557, and was succeeded by seven dukes of his family, after which the male

line became extinct in 1731. *Elizabeth*, the daughter and sole heiress of Duke Ranuccio II., was married to King *Philip V. of Spain*, and by the quadruple alliance concluded at London in 1718, the succession was secured to their son *Charles*, who, however, ascended the throne of Naples in 1734, and deprived Parma of many treasures of art which now grace the national museum at Naples. By the Peace of Aix-la-Chapelle in 1748 the duchy was ceded by Austria to his younger brother *Philip;* in 1807 it was annexed to France, and in 1815 awarded to *Marie Louise*, who ruled better than the Italian princes, and benefited the country by the construction of roads. In 1847, after her death, it came into the possession of the Bourbons, who had hitherto been indemnified with Lucca. *Charles II.* was banished, in 1848 *Charles III.* was assassinated in the open street, and in 1859 his widow withdrew along with the Austrian garrison. The Duchy covered an area of 2216 sq. M., and had a population of about half-a-million souls.

Parma owes its importance in the History of Art to *Antonio Allegri* of *Correggio* (1494-1534; p. 289), who lived here in a quiet and modest style, and died early. It was not till a later period, when he was followed by the Carracci, that his merits were duly appreciated (characteristics, see p. lviii). The best-known of his pupils is *Francesco Mazzuola*, surnamed *Parmeggianino* (1503-40), an excellent portrait-painter, and a native of Parma.

The ancient *Via Æmilia* (p. 287) intersects the town, from the *Porta S. Michele* to the *Porta S. Croce*, crossing the *Piazza Grande (Pl. E, F, 4), in which rise the *Palazzo del Governo* (Pl. 20; E, 3) and the *Pal. del Comune* (Pl. 21; F, 4). In front of the latter edifice is a *Statue of Correggio*, erected in 1872. — A little to the N. rises the —

***Cathedral** (*Il Duomo;* Pl. 1; F, 3), an admirable example of the Lombard-Romanesque style, begun in 1060, but not completed till the 13th century. It is a cruciform building covered with a dome, with a somewhat raised choir above a crypt, and a broad façade with a triple columnar gallery. The three portals are embellished with two huge lions (executed in 1281 by *Bono da Bisone*) and four of smaller size, and sculptures by *Lucchino Bianchini*, 1493.

The Interior, consisting of nave and aisles, rests on fourteen articulated pillars, above which runs a fine triforium. The vaulting of the nave was painted by *Girolamo Mazzuola*. 3rd chapel on the right, a Descent from the Cross in relief by *Benedetto Antelami* (1178); 4th chapel, frescoes of the 15th cent.; 5th chapel, frescoes by *Rondani*, a pupil of Correggio. To the right of the steps to the choir is the *Cappella S. Agata* with an altar-piece by *Gatti*, and on the right a bust of Petrarch, who was archdean of the cathedral, a work of 1713.

The octagonal Dome is adorned with an *Assumption by *Correggio* (see above), unfortunately much injured by damp. 'It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar away from earth in joyful bliss. A striking feature of the work is that the figures seem to cleave the vaulting and to be in the act of forcing their way out of the church-walls into bright ether. The masterly and almost playful manner in which the greatest difficulties in the work have been overcome has ever been an object of the highest admiration'. — '*Correggio*', by *Dr. Julius Meyer*. Noon is the best hour for inspecting the painting. Persons not liable to dizziness may ascend into the dome to examine the painting more closely, but no great advantage is thus gained. (Copies in the picture-gallery, see p. 294.) To the right, above the tribune, are portraits of Correggio and his family. In the Choir, David and St. Cecilia, by *Giul. Ces. Procaccini*, and good half-Gothic stalls by *Cristoforo Lendenari* (1473). — The Crypt, a spacious cruciform structure with thirty-eight marble columns, contains monuments of (r.) the Canon Montini

(1507), the jurist Prati farther on, by *Clementi* (1542), and of Bernardo degli Uberti. The SACRISTY contains frescoes of the 14th cent., and intarsias by *Lucchino Bianchini.* — The principal altar is by *Clementi.* The 5th Chapel to the left of the entrance contains frescoes of the 14th cent., on the left History of St. Peter, on the right SS. Sebastian and Catharine.

The ***Baptistery** (*Battistero;* Pl. 2; F, 3), constructed of Veronese marble, externally octagonal, with three round-arched portals, and consisting of five stories with colonnades, and a flat roof surmounted by seven pyramidal turrets and a belfry, was designed by *Benedetto Antelami*, and erected in 1196-1270. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with the following scriptural subjects: —

At the N. Portal (towards the Piazza), above, is the Nativity of Christ; then the History of John the Baptist; on the door-posts are genealogical trees of Jacob and of Jesse. — At the W. Portal, above, a curious representation of the Last Judgment. On the door-posts to the left, Christ performing works of mercy; on the right, the six ages of man. — On the S. side is an Allegory of Death from the biblical romance of Barlaam and Josaphat. All these are probably by *Benedetto Antelami*, whose name appears as the master from the inscription on the portal.

The INTERIOR (closed; key in the house opposite the S. entrance) is sixteen-sided, with thirteen niches and three doorways below and two galleries above, and graceful columns on the walls. The sculptures have only been partly completed. The old frescoes in the dome (13th-14th cent.) represent the history of John the Baptist and prophets, with a number of saints below. The whole population of Parma since 1216 is said to have been baptised here. The font dates from 1294. Altar-piece by *Filippo Mazzuola* (15th cent.), father of Parmeggianino.

At the back of the cathedral is situated the church of —

***S. Giovanni Evangelista** (Pl. 10; G, 3), belonging to an ancient Benedictine monastery, which is now a barrack. This elegant cruciform structure, covered with a dome, with aisles and two series of chapels, was erected in 1510 by *Bernardino Zaccagni* (not Bramante); the façade is by *Simone Moschino* (1607).

INTERIOR. In the two first chapels on the left, *Frescoes by *Parmeggianino* (SS. Lucia and Apollonia, two deacons, S. Giorgio and S. Agata); in the 1st chapel on the right, a handsome monument of the Countess Sanvitale-Montenuovo, daughter of Marie Louise, the wife of Napoleon I.; in the 2nd a *Nativity, by *Giacomo Francia*, 1519. The sombre DOME is adorned with *Frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1520-24 (the best time to see them is at noon or 4 p.m.; copies in the picture-gallery, see p. 294). The half-dome of the *Choir* containing a Coronation of Mary by Correggio was removed in 1584 (the original of the principal group is in the Library, p. 294; copies of other parts of this great composition by Ann. and Ag. Carracci are in the picture-gallery, see p. 294). The new dome of the choir was adorned with a copy of the complete work by *Cesare Aretusi.* The handsome choir-stalls are by Zucchi and Testa. In the archway of the door of the sacristy (N. transept) *S. Giovanni by *Correggio.* — The picturesque monastery-courts (to the left of the church) are not now accessible. Among the guests who have been entertained in the monastery were King Charles Emmanuel, when a fugitive in 1798, Pope Pius VI. as a prisoner of the French in 1799, and Pope Pius VII. in 1805.

The ***Madonna della Steccata** (Pl. 11; E, 3), an imitation of St. Peter's (a Greek cross with rounded ends), designed by *Bernardino Zaccagni* in 1521, is situated in the street leading from the princi-

pal piazza to the (formerly) ducal palace. The soaring dome and the four half-cupolas produce a very imposing effect.

INTERIOR. The corner-chapel to the left of the entrance contains a *Madonna of the school of *Fil. Mazzuola* (see p. 291). In the corner-chapel between the choir and the S. transept, monuments (r.) of Duke Ottavio Farnese and (l.) of Sforzino Sforza, the latter by *Giov. Franc. da Grado*, 1529. The archway of the choir is adorned with frescoes by *Parmeggianino*, the tribune with frescoes by *Anselmi*. Corner-chapel on the right of the choir: monument of Guido da Correggio, by *G. B. Barbieri;* the 1st chapel on the right contains the monument of Beltrando Rossi, dating from the first half of the 15th century.

The PIAZZALE DELLA STECCATA, adjoining the church, is adorned with a *Monument to Fr. Mazzuola*, surnamed *Parmeggianino* (p. 291), by Giov. Chierici, erected in 1879.

In the PIAZZA DI CORTE (Pl. E, 3) is the *Palazzo Ducale* (Pl. 18), now the seat of the Prefettura.

To the N.W. of the Palazzo Ducale, which is passed on the right, is the **Palazzo della Pilotta** (Pl. E, 2), an extensive block of buildings, begun in 1597 by the *Farnese*, but never completed, containing a very valuable collection of antiquities and pictures, as well as a considerable library (cross the court and ascend a broad flight of steps to the left); open daily 9-4, adm. 1 fr.; on Sun. and festivals 10-2, gratis.

In the half-story is the ***Museo di Antichità.**

I. ROOM. *Collection of Coins*, arranged in four cabinets and consisting of 30,000 specimens. The two glass-cases contain Parmesan coins and medals. — II. ROOM. Bronzes: the *Tabula Alimentaria* of Trajan, containing directions for the maintenance of poor children; bronze tablet with the *Lex Rubria de Gallia Cisalpina*, and other inscriptions on bronze, obtained in the excavations at Velleia (p. 287), begun in 1760 by Philip Bourbon; head of Hadrian in gilded bronze; bust of a young man; *Drunken Hercules, a bronze statuette; Bacchus, Victoria, Ajax, and other bronze statuettes from Velleia; terracottas; golden necklaces, bracelets, and clasps of the later imperial epoch, found in digging the foundations of the theatre at Parma. — III. ROOM. Architectural fragments from the excavations (1844) in the ancient theatre of Parma. — IV. ROOM (corridor). Roman amphoræ, dolia, and vases. — V. ROOM. Græco-Italian vases (Peleus and Thetis, Bellerophon and the Chimæra, *Theft of the Tripod). — VI. ROOM. Etruscan antiquities, cinerary urns, vases, idols, ornaments of bronze, silver, and gold. — ROOM VII (corridor). Egyptian antiquities. — ROOM VIII. Draped statues of Germanicus, Livia, Drusilla, Agrippina, Caligula, and six prætors from Velleia; statues of Agrippina and Leda from the Roman theatre at Parma; Jupiter Olympicus, Jupiter Serapis, torso in basalt, good torso of a youth, from other excavations. — ROOMS IX. and X. contain carved and inlaid wooden cabinets, bronzes, and a collection of the dies of Parmesan coins. — A staircase descends from the first room to the rooms on the ground-floor. — ROOM XI. Roman inscriptions, some of them of Christian origin, arranged according to the places where they were found. — ROOM XII. Valuable collection of pre-Roman antiquities found in the province of Parma; weapons, implements of flint, bone, bronze, iron, and clay. — ROOM XIII. Similar antiquities from the 'Terramare' of Castione. — ROOMS XIV. and XV. (ground-floor) contain mediæval terracottas and Venetian and other glass of the 18th century.

The extensive ***Picture Gallery** is on the first floor. The pictures are numbered and labelled with the names of the painters.

I. ROOM: nothing worthy of note. — II. ROOM. On the left, *31. Madonna della Scala (formerly in the church della Scala), a celebrated

picture by *Correggio*, unfortunately much damaged. The other works are chiefly of the school preceding Correggio: 44. *Francesco Mazzuola*, surnamed *Parmeggianino*, Nuptials of the Virgin; 74. *Girolamo Mazzuola*, Holy Family; 45. *Araldi*, Annunciation; 62. Copy of *Parmeggianino's* Madonna del Collo Lungo in the Pitti Palace (p. 432); others by *Anselmi*, *Rondani*, etc. — III. Room or Rotunda. Paintings by modern artists, and two colossal statues of Hercules and Bacchus in basalt, found in the imperial palaces at Rome.

Large Saloon. Over the entrance, on the right and left, and at the opposite end, *Copies of Correggio's Coronation of Mary (in S. Giovanni, p. 292), by *Annibale* and *Agostino Carracci*. By the entrance, on the right and left, below: 115. *Spagnoletto*, Twelve Apostles; then, on the right, farther on, *126. *Fr. Francia*, Descent from the Cross, and 130. Enthroned Madonna, 1515; 158. *Lod. Carracci*, Entombment of Mary; 168. *Fra Paolo da Pistoja*, Adoration of the Magi; *180. *Giov. Bellini* (?), Christ as a boy with the Scriptures; 197. Ascribed to *Titian*, Christ bearing the Cross. Statue of Marie Louise in a sitting posture, in marble, by *Canova*. On the left, 213. *Tintoretto*, Ascension; 214. *Tiepolo*, Heresy conquered by Religion; 217. *Giovanni da S. Giovanni*, A merry party. The door to the left at the upper end of the room leads to the 'Studio d'incisione', which contains admirable engravings by *Toschi* (d. 1854), from Correggio, Raphael, etc. — A small door at the beginning of the Large Saloon, to the left, leads to the rooms containing the best pictures in the collection: —

XI. Room. Landscapes of various schools. — X. Room. Portraits: 302. *Seb. del Piombo*, Pope Clement VII. and a chamberlain.

IX. Room. **350. *Correggio*, Madonna della Scodella. 'The picture breathes a spirit of cheerful and calm emotion and is suffused in a soft and sunny glow. The figures, marked by the most delicate gradations of light and shadow, stand out clearly against the darker wooded background, the tone of which is of a juicy greenish-brown'. — *Meyer*.

VIII. Room. 636. et seq., *Toschi*, Drawings from Correggio.

VII. Room. *351. *Correggio*, Madonna di S. Girolamo, also known as 'Il Giorno'; the figure of the Magdalene, prostrate in utter humiliation, is especially admired *(Meyer)*. — The adjoining corridor contains *Water Colour Copies from Correggio by Toschi and his pupils.

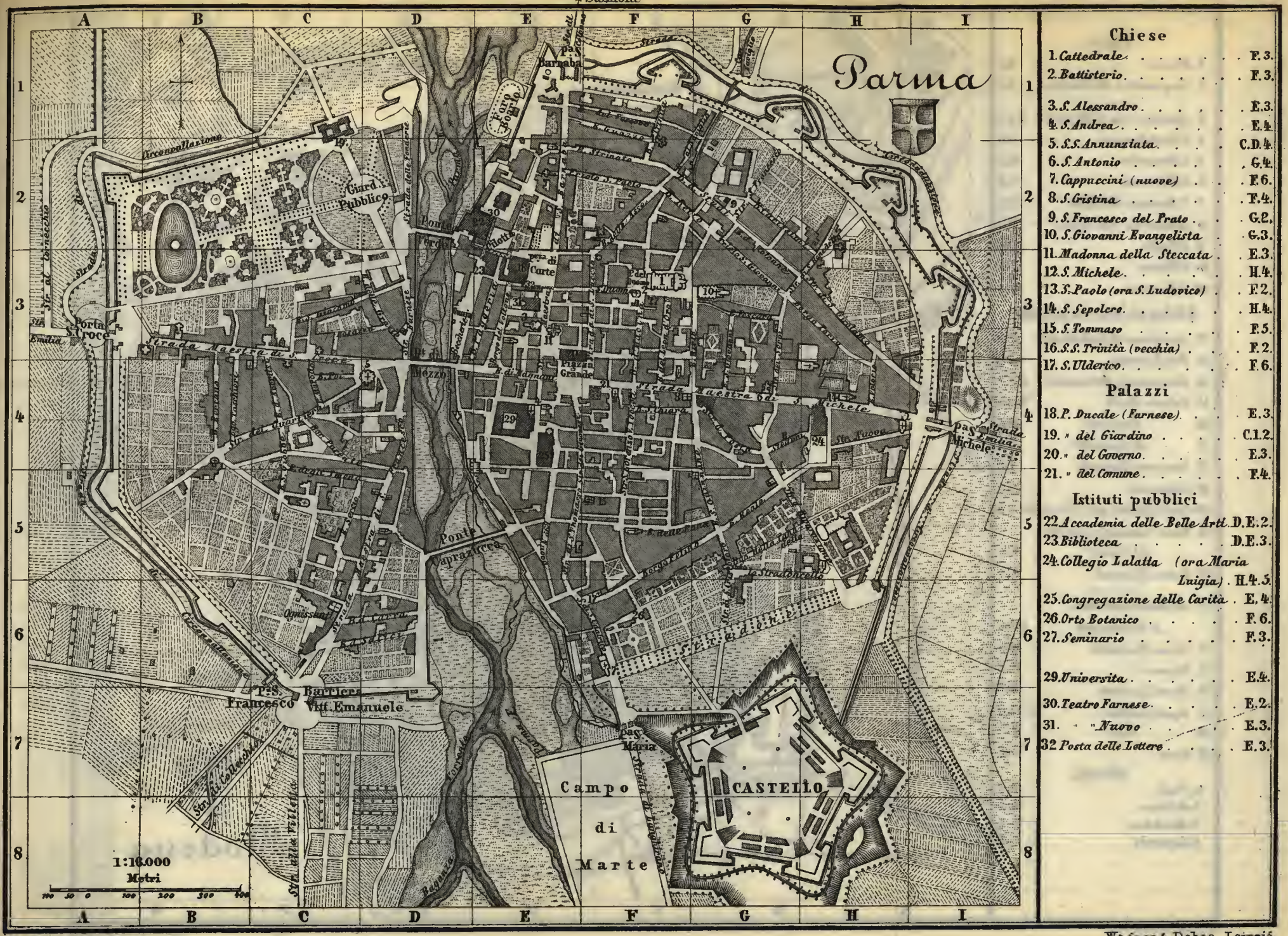
VI. Room. *355. *Holbein*, Portrait of Erasmus of Rotterdam. — *353. *Correggio*, Martyrdom of Placidus and Flavia. 'The artist's principal aim is to produce a pleasing picture. The tragic scene is transacted in a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tints are most attractive. Even the shadows produce an effect of light, and define the form clearly and decidedly. The figures as it were float, breathe, and move in an atmosphere of brilliant light' *(Meyer)*. 359. *Francia*, Madonna; *360, *361. *Cima da Conegliano*, Madonnas; 362. *Leonardo da Vinci*, Head; *384. *Correggio*, Descent from the Cross.

V. Room. 378. *Van der Helst*, Portrait; *371. *Giulio Romano* (after a sketch by Raphael, in the Louvre), Christ in glory, with the Madonna, SS. John, Paul, and Catharine; 369. *Garofalo*, Madonna; 364. *Murillo*, Job.

The door opposite the picture-gallery in the same story leads to the ***Library** (Pl. 23).

The library contains more than 200,000 vols. and 5000 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand-vizier Cara Mustapha after the raising of the siege of Vienna; the 'livre d'heures' (prayer-book) of Henry II.; a Dante written by Petrarch in 1370; a letter of Luther; Byzantine and Jewish miniatures; the original fresco of *Correggio's* Coronation of Mary from S. Giovanni (p. 292); a room with frescoes from the 'Divine Comedy' by *Franc. Scaramuzza*, formerly the director of the academy, completed in 1857.

The **Teatro Farnese**, also situated here (keys kept by the custodian of the picture-gallery, fee 30 c.), was erected in 1618-28 by *G. B. Alleotti*, a pupil of Palladio, and has recently been restored in excellent taste. —




Geograph Anstalt von Wagner & Debes. Leipzig.

## Chiese

1 *Duomo* . . . . . D.5
2 *Campanile o Ghirlandina* . . . . . D.5

3 *Agostino (ora S.Micchele)* . . . . . B C.4
4 *S.Bartolommeo* . . . . . D 6
5 *S.Domenico* . . . . . E.3
6 *S.Francesco* . . . . . C 6
7 *S.Giovanni decollato* . . . . . D.4
8 *Madonna del Popolo* . . . . . E 4
9 *S.Paolo* . . . . . D 6
10 *S.Pietro* . . . . . E 7
11 *S.Vincenzo* . . . . . E.5

## Edifizj ed Istituti pubblici

12 *Accademia delle Belle Arti* . . . . . E.3
13 *Orto Botanico* . . . . . G.3.4
14 *Osservatorio Astronomico* . . . . . E.F.4
15 *Palazzo Reale* . . . . . E.3.4
16 „ *Comunale* . . . . . D.5
17 „ *Arcivescovile* . . . . . D.5
18 *Seminario Vescovile* . . . . . C.6
19 *Università* . . . . . E.5
20 *Scuole Mediche dell'Università* . . . . . C.3
21 *Teatro Comunale e Società del Casino* . . . . . F.5
22 *Teatro Aliprandi* . . . . . F.4

23 *Archivio e Giudicature di Mandamento* . . . . . D.4.5
24 *Banca Nazionale* . . . . . D.6
25 *Dogana* . . . . . E.5
26 *Museo Lapidario* . . . . . B.4
27 *Ospedale civico* . . . . . B.C.3.4
28 „ „ *milit.* . . . . . B.4
29 *Posta* . . . . . E.6

## Alberghi

a. *Reale* . . . . . E.5
b. *S.Marco* . . . . . D.4
c. *Mondatora* . . . . . D.5
d. *Leopardo* . . . . . C.4

Geograph. Anstalt von Wagner & Debes, Leipzig

The (formerly) ducal *Tipografia*, founded by *Bodoni* in 1766, is celebrated for its admirable printing.

The custodians of the picture-gallery also keep the keys (fee 50 c.) of the —

***Convento di S. Paolo** (Pl. 13; F,2), formerly a Benedictine nunnery, now a school, an insignificant building, containing charming *Frescoes by *Correggio* in the *Camera di S. Paolo*, which was thus decorated by order of the abbess Giovanna da Piacenza in 1519 (the best preserved works of the master): over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase (the celebrated 'Putti del Correggio'), on the frieze the Graces, Fortuna, Adonis, etc. The most favourable light is in sunny weather, 10-12 a.m.

'This, his first work of a monumental character, shows the painter as already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings in the domes of the Cathedral and S. Giovanni Evangelista, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an arbour through which the light of heaven appears to find free ingress'. — *Meyer's Correggio.*

The adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by *Al. Araldi* (d. 1528). — The monastery church *(S. Lodovico)* contains the monument of Count Neipperg (d. 1829), the husband of the empress Marie Louise of France, afterwards Duchess of Parma, by *Bartolini* of Florence.

To the S. of the Piazza Grande rises the **University** (Pl. 29; E, 4), possessing faculties of jurisprudence, medicine, and mathematics and natural science. The students number about 200. The palæontological and ornithological departments of the natural history museum are worthy of inspection. Director, Prof. P. Strobel.

Quitting the museum and crossing the small river *Parma* by the *Ponte Verde*, we reach the (formerly) *Ducal Garden* (closed at 7 p.m.), at the N. end of which is the **Palazzo del Giardino** (Pl. 19; C, 1, 2), erected by Ottavio Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, etc., by *Agostino Carracci.* (The palace is now a military school and often inaccessible.)

The garden adjoins the *Rampari*, a promenade encircling the town, and laid out on the site of the former fortifications. To the S., between the Orto Botanico and the castle, lies *Lo Stradone* (Pl. F, G, H, 6), another public walk.

## 44. Modena.

**Hotels.** Albergo Reale (Pl. a; E, 5), in the Corso Via Emilia; S. Marco (Pl. b; D, 4), Via Posta Vecchia, commercial, R. 2, L. 1/2, A. 1, omn. 1/2 fr.; Italia, near the Piazza Reale; Mondatora (Pl. c), bargaining necessary.

**Caffè Nazionale*, Corso Via Emilia, opposite the Dogana (Pl. 25), with restaurant. — *Beer* at the *Birraria Testi*, on the W. ramparts, between the Porta S. Agostino and Baloardo di S. Francesco.

*Cab* with one horse 80 c., with two 1 fr. per drive, at night 1 fr. 30 or 1 fr. 50 c.; per hour 1 fr. 60 c. or 2 fr., at night 2 fr. 10 or 2 fr. 50 c., each additional half-hour 50 or 60 c., at night 75 or 85 c.

*Modĕna*, a town with 30,000 inhab. (commune 50,000), situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name, and now that of the province of Emilia, possesses broad streets, spacious arcades, a university, and an academy of art.

Modena, the ancient *Mutina*, in the dominions of the Gallic Boii, became a Roman colony in B.C. 183, and, being situated on the high-road from Rome to Mediolanum (Milan), was a place of some importance. After the murder of Cæsar, Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B.C. *(Bellum Mutinense);* but the latter was defeated by Octavian with the consuls Pansa and Hirtius, and compelled to raise the siege. — In the middle ages Modena belonged to the estates of the Countess Matilda, but eventually obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines. In 1288 *Obizzo II. d'Este* gained possession of the supreme power, which his descendants continued to enjoy (see p. 302). — On the death of Alphonso II., without issue (1597), the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598), husband of Virginia de' Medici, daughter of Grand-duke Cosimo I. of Florence. *Hercules III.* (d. 1803), who by the Peace of Luneville lost Modena in 1801, was the last of the family of Este. Through his daughter *Beatrice*, who married Archduke Ferdinand, the duchy came into the possession of the younger branch of the House of Austria in 1814. The insurrections of 1848 and 1851 were quelled with cruel severity. Francis V., the last duke, quitted his dominions in 1859 and went over to the Austrians.

A specialty of Modena with regard to art-history, was the sculpturing of Terracottas, the aim of the artists being to represent dramatic groups rather in accordance with pictorial than plastic principles, and therefore calculated only for being exhibited in niches. This branch of art was first fully developed by the strongly realistic master *Guido Mazzoni*, some of whose works may be inspected in the crypt of the cathedral (see below), and in S. Giovanni Decollato (Pl. 7). The art was next practised in a more refined style by *Antonio Begarelli* (d. 1565), who rejected the aid of painting, and brought it to the utmost perfection of which it seems capable.

The ***Cathedral** (Pl. 1; D, 5), begun in the Romanesque style in 1099 by *Lanfranco*, consecrated in 1184, has a superstructure of later date. The façade is relieved by a large rose-window and a simple colonnade (three arches resting on columns in the wall and enclosed by a larger arch), which is continued round the whole building. The portals are adorned with the often recurring marble lions. The rude sculptures of the façade, representing the Creation, and the history of the first men down to Noah, are by *Nicolaus* and *Guilelmus* (about 1099); on the S. side, to the right near the choir, is the history of St. Geminianus, a relief by *Agostino da Firenze*, 1442 (perhaps Agostino di Duccio). The sculptures on the N. side-portal are old and interesting.

The Interior is low and heavy, but of handsome proportions. The nave and aisles are supported by alternate pillars and columns, over which runs a triforium, and the vaulting is pointed. In the 2nd chapel on the left, a late-Gothic *Altar of terracotta; 3rd chapel, a Coronation of Mary with saints on a gold ground, by *Serafinus de Serafinis*, the oldest extant picture of the school of Modena (1385); 4th chapel, Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by *Dosso Dossi*. By the

opposite pillar is the pulpit by *Enrico di Campione*, 1322; very ancient font, to the right of the approach to the choir, adapted for the purpose from the capital of a column. Choir-stalls by *Cristoforo Lendinari*, 1465; in the choir, on the right, sculptures of the beginning of the 12th cent. by *Nicolaus* and *Guilelmus*, representing the Passion. Above these are early frescoes of St. Christophorus and the Annunciation. By the left entrance to the choir, and on the left side of the choir, are several monuments of the Rangoni family, the best being that (designed by *Giulio Romano)* of Claudio, Count of Castelvetro (d. 1537), husband of Lucrezia, daughter of the celebrated Pico della Mirandola (p. 214); and that of Hercules III. of Este (d. 1803). The lofty crypt, with four lions at the entrance, and supported by thirty slender columns, most of them with Romanesque capitals, the fluted ones in front of the high-altar being antique, contains the tomb of St. Geminianus; the realistic group over the altar on the right, a Madonna and Christ, with a nun, St. Joseph, and a servant, is by *Mazzoni*.

The Archives of the Cathedral Chapter-House contain a large number of manuscripts.

The ***Campanile,** or *La Ghirlandina* (Pl. 2), erected in 1224-1319, 335 ft. in height, is one of the finest in N. Italy. It leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular.

In the campanile is preserved an old *Secchia*, or pitcher, which the Modenese *(Geminiani)* captured from the Bolognese *(Petronii)* at the battle of Rapolino, 15th Nov., 1325. *Alessandro Tassoni* of Modena (1565-1635) has humorously described this incident in his comic epic poem 'La Secchia Rapita' (1616). A monument was erected to him in 1860 in the principal street, behind the cathedral.

**S. Pietro** (Pl. 10; E, 7), at the S. end of the town, is a spacious church with double aisles, one of the best brick façades of the Renaissance, and cross vaulting, partly in the pointed, and partly in the circular style.

Interior. 2nd Altar on the right, Pietà by *Herri met de Bles;* 3rd altar, Assumption by *Dosso Dossi;* in the chapel to the right of the choir, *Mourning for the dead Christ, in terracotta, by *Antonio Begarelli* of Modena (p. 296). Six statues in the nave by the same master. The Madonna and Child in clouds, with four saints below, a group in the S. transept, was begun by Begarelli and completed by his nephew Lodovico. 2nd Altar on the left, Madonna in clouds with two saints by *Giambattista Dossi*.

**S. Francesco** (Pl. 6; C, 6) contains a *Descent from the Cross (in the chapel to the left of the choir) by *Begarelli*, an imposing composition in terracotta, with thirteen life-size figures, among which the group of women is specially pleasing.

The old church of *S. Agostino*, lately restored and now called *S. Michele* (Pl. 3; B, C, 4), contains a monument (to the left of the high-altar) to the celebrated savant *Carolus Sigonius* (1524-85), a tablet (to the left on quitting the church) in memory of *Lod. Ant. Muratori* (1672-1750) of Modena, the eminent historian of Italy, and a Pietà by *Begarelli*.

The *Museo Lapidario* (Pl. 26), in the court to the left of S. Agostino, contains Roman inscriptions and sarcophagi, and in the passage to the left two mediæval monuments of 1312 and 1309 respectively.

The Corso Via Emilia, a short way from here, is adorned with

a marble statue to the celebrated historian, with the inscription: *a Lodovico Antonio Muratori la Patria, 1853.*

At the end of the Corso Vittorio Emmanuele, in the piazza in front of the Palazzo Reale, stands a *Monument to Ciro Menotti*, by *Sighinolfi*, erected in 1879.

The ***Palazzo Reale,** formerly *Ducale* (Pl. 15; E, 3, 4), at the end of the Corso Vittorio Emmanuele, a magnificent edifice with a handsome court, begun under Francis I. in 1634 by the Roman *Bartolommeo Avanzini*, contains a *Picture Gallery* (open daily 10-3, fee 1 fr.; Sundays gratis; entrance at the N. side of the palace, second floor; catalogue 3 fr.). The name of the painter is affixed to each picture.

II. Room: 24. *Simone Avanzi*, Madonna and angels (1370); without a number, *Barnaba da Modena*, Madonna (14th cent.); 30. *Baldovinetti* (?), Adoration of the Child; 33. *Gherardo da Haarlem* (or rather by an early master of the school of Bologna), Crucifixion; 39. *Giac. Francia*, Assumption of the Virgin; 46. *Bartolommeo Bonasio*, Pietà (1483); *36. *Franc. Bianchi Ferrari* (Correggio's teacher), Annunciation; 51. *Bernardino Losco*, Madonna and two saints (1515); 58. *Marco Meloni*, Madonna and two saints (1504). — III. Room: *60. *Correggio*, Ganymede carried off by the eagle (ceiling-painting); 66. *Correggio*, Angels. Then a number of frescoes, comprising nine scenes from the Æneid (transferred to canvas), by *Niccolò dell' Abbate* of Modena (1512-71); by the same master, the octagonal piece No. 107, with singers and musicians. — IV. Room: 108-112. Ceiling-paintings by *Tintoretto* from Ovid's Metamorphoses; 115, 118, 119, by the same master; 117. Copy of *Titian*, Portrait of a lady; *113. *P. Veronese*, Portrait of a knight; 140. *Palma Giovane*, Allegory; *141. *Bonifacio*, Adoration of the Magi; *143. *Cima da Conegliano*, Descent from the Cross. — V. Room: *149. *Guido Reni*, Christ on the Cross; 163. *Guercino*, St. Peter reading; in the centre the statue of a wounded warrior by *Obbigi*. This room and the 8th contain a number of drawings. — VI. Room: 189, 190. *Garofalo*, Madonna and saints; 176. *Dosso Dossi*, Adoration of the Child; 178, 191, 193, by the same master. In the centre a marble statue of Psyche by *Capelli*. — VII. Room: 201. *Lodovico Carracci*, Flora; 204. *Annibale Carracci*, Venus; 212. *Caravaggio*, Soldier drinking. — VIII. Room: unimportant, and most of the names questionable (among the drawings are the *Judgment of Paris and the Flight of Helen). — IX. Room: 297. Madonna, after *Andrea del Sarto*. — To the left is the (X.) Sala Grande: Statue of Francis I. by *Bernini;* two landscapes, without numbers, by *Salvator Rosa;* 341. *Guercino*, Crucifixion of St. Peter; 325,346. *Tintoretto*, Mythological pictures; 348. *Lionello Spada*, Gipsy woman. — XI. Room: 404. *Gasparo Pagano*, Nuptials of St. Catharine. In the centre, Woman begging, a marble statue by *Capelli*. — XII. Room: *Nugari*, Copy of Correggio's La Notte; Ezzelino's fall, by *Malatesta*, the director of the gallery. — Room to the right (generally closed): *423. *Palma Vecchio* (or *Bern. Licinio?*), Portrait of a lady; *488. *Pinturicchio*, Madonna and Child; 478. *Holbein* (?), Henry VIII. of England; 490. *Murillo*, Portrait of a Benedictine; 458. *Memling*, St. Christopher, an original repetition of the picture at Munich, with alterations; 694. *Bern. Luini*, Infant John; 693. *Giulio Romano*, Study of a head. — Another room contains small bronzes, majolica ware, carved wooden articles, and vessels of various kinds, including three with fine Venetian enamel.

On the first floor of the palace is the **Library** *(Biblioteca Estense)*, with 90,000 vols. and 3000 MSS. (closed 1st Aug. to 1st Oct.), transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement VIII. claimed the Duchy of Ferrara as a vacant fief (p. 302). The eminent scholars *Zaccaria*, *Tiraboschi*, *Muratori* (see above), and the archæologist *Cavedoni* (d. 1865) were once librarians here. Some of the MSS. are very valuable, e. g. a collection of Provençal poems by Ferrari (1254), Dante

with miniatures of the 14th cent., prayer-book of Elector Albert of Mayence (d. 1545), with miniatures. The same building also contains the *Cabinet of Coins* and the *Archives*.

At the end of the street are the well-kept *Giardini Pubblici* (Pl. F, 3; closed in rainy weather), which, as well as the ramparts of the town, afford pleasant walks.

*From Modena to Mantua*, see R. 36.

*Vignŏla*, 12½ M. S.E. of Modena, on the *Panaro*, is situated on an eminence and commands the landscape far and wide. The celebrated *Muratori* (p. 297) and the architect *Giacomo Barozzi da Vignola* were born here.

About the year 1770 Duke Francis III. of Modena constructed a bold and interesting, but now neglected road from Modena to Pistoja, a distance of 46 M., leading by *Formigine*, *Serra*, *Paullo*, *Pieve a Pelago*, and *Fiumalbo*, at the base of the lofty *Monte Cimone*, where charming views of the Apennines are obtained. A diligence runs daily to Pieve a Pelago. Continuation of the road (to Boscolungo, S. Marcello, etc.), see p. 334. — To the W. of this road, about 10½ M. to the S.W. of Modena, is situated *Sassuolo*, a small town on the *Secchia*, with a ducal Villa and beautiful park. The *Zibio*, a neighbouring volcanic mountain, is remarkable for its naphtha springs.

## 45. From Padua to Bologna.

77 M. Railway in 2¾-4¼ hrs. (fares 14 fr. 5, 9 fr. 95, 7 fr. 5 c.; express 15 fr. 45, 10 fr. 85 c.).

*Padua*, see p. 219. The line skirts and crosses the navigable *Canale di Battaglia*. — 6 M. *Abano*, a small town, said to be the birthplace of the historian Livy, lies at some distance to the right of the line. In the vicinity are the *Bagni* ('Baths', a well-appointed establishment), the *Aquae Patavinae*, or *Fons Aponi*, of the Romans, on the E. slope of the *Monti Euganei*, an isolated volcanic chain of hills, with extensive quarries of trachyte. The culminating point of the range is the *Monte Venda* (1890 ft.), on which lie the ruins of a monastery.

8 M. *Montegrotto*. The train passes through a long tunnel, and reaches —

11 M. **Battaglia**, with warm baths of considerable repute. The comfortable baths and lodging-houses (R. 2-5 fr.) lie in a beautiful park at the foot of the hill of *Sant' Elena*, which is crowned by the château of Count Wimpffen, the proprietor of the watering-place. In the trachyte rock of this hill is a natural *Vapour Grotto*, in which the temperature is 116° Fahr. The baths are found efficacious in cases of gout, chronic rheumatism and cutaneous disorders, scrofula, etc. — In the immediate vicinity of Battaglia is the château of Cattajo, erected by the Venetian family of the Obĭzzi, and now the property of the Austrian Arch-Duke Charles Lewis, heir of the Duke of Modena. It is adorned with numerous frescoes by Celotti, and contains a valuable *Collection of Antiques*.

Ground-floor. Ante-chamber: inscriptions, large trilateral Roman monument; farther on, a room with inscriptions and architectural fragments. First floor. 1st Room: casts. 2nd R.: early-Christian sculptures. Hall: twenty Etruscan cinerary urns with scenes of leave-taking and battles; 9, 17, 19. Death of Neoptolemos at Delphi; 18. Cadmus slaying

the dragon; 7. Rape of Helen; to the left, farther on, 40. Relief from a Roman tomb; 43. Torso of a satyr; Brazen vessels from the Euganean Mts.; *102. Greek tomb-relief of a young girl; 288. Good relief of the bust of a girl; 545. Statue in a sitting posture; 605. Isis; 1190. Upper half of a portrait-statue; 1179. Bearded Dionysus; Egyptian sculptures in granite. — A room to the right contains a large collection of *Weapons*. The *Oratorio S. Michele*, or *Chapel* of the château, contains good early Italian pictures.

About 3 M. to the S.W. of Battaglia, on the Monti Euganei, is situated *Arquà del Monte*, where *Petrarch* lived and died (1304-74). His monument in front of the church consists of a sarcophagus resting on short columns of red marble, bearing the inscription:

Frigida Francisci lapis hic tegit ossa Petrarce,
Suscipe virgo parens animam! Sate virgine, parce!
Fessaque nam terris celi requiescat in arce.

On the top is a bust of Petrarch, dating from 1547. His house in the upper part of the town, with painted wooden ceilings and faded frescoes in allusion to his poems, contains a few reminiscences of its former illustrious owner.

14½ M. *Monselice* (Scudo d'Oro, tolerable), a town at the base of the Monti Euganei, has remains of fortified walls and a ruined castle, which once belonged to the Patriarch of Venice.

18 M. Stat. **Este.** The town, the ancient *Ateste*, lies 3¾ M. to the N., on the road which here diverges to Mantua. It possesses the extensive, but now ruinous ancestral residence of the House of Este (p. 302), a spacious piazza surrounded with arcades, a *Porta Vecchia* with a clock-tower, a *Museo Civico* in the church of S. Francesco (containing several interesting Roman inscriptions), a *Museo Euganeo-Prehistorico* (with a valuable collection of antiquities), a cathedral of elliptical plan with a lofty choir (with a painting by Tiepolo), and a church of S. Martino with a leaning tower. The *Casa Benvenuti* (visitors ring) commands a view of the Alps, and in clear weather of the Apennines.

Near (19½ M.) *Stanghella* the line crosses the *Gorzone Canal*. The country is fertile, but flat and marshy. Near *Boara* a small new fort is passed and the *Adige* crossed.

27½ M. **Rovigo** *(Cappa d'Oro; *Corona Ferrea)*, on the *Naviglio Adigetto*, an episcopal residence and the capital of a province, with 11,500 inhab., belonged to Venice from 1484 downwards. The Via Ponte Adige leads from the station past the Corona Ferrea Hotel to the Piazza, in which stands a Venetian column. To the left, adjoining the Café Vittorio Emmanuele, is the entrance to the —

Palazzo Comunale, which contains an extensive *Library* and a **Picture Gallery.*

2. Copy of *Titian*, Madonna; 3. Copy of *Gen. Bellini*, Madonna; 4. *Bern. Licinio*, SS. Lucia, Agnes, and Catharine; *11. *Giorgione*, Portrait; 18. *Palma Vecchio*, Madonna and saints; 22. *Giorgione* (attributed by Mr. Crowe to *Bonifacio*), Scourging of Christ; 24. *Bissolo*, Christ; 25. *Leonardo da Vinci (?)*, Christ; 31. *Giov. Bellini* (school-piece), Betrothal of St. Catharine; 35. *Bonifacio*, St. Peter; 37. *Angelica Kaufmann*, Innocence; **39. *Palma Vecchio*, Madonna with SS. Helena and Jerome; *42. *Perugino* (acc. to Mr. Crowe by *Lo Spagna*), Madonna; 48. *Perin del Vaga*, Madonna and saints; 80. Copy of *Bellini* by *Marco Belli*, Presentation in the Temple; 103. *Master of N. Italy*, Venus; 106. *Cima (?)*, Madonna; 109. *Giov. Bel-*

*lini*, Madonna; 118. *Andrea Schiavone*, Apollo and Daphne; 119. *Holbein (?)*, Portrait of Ferdinand I.; 123. *Palma Vecchio*, Portrait (retouched); 126. *Pedrini*, Ecce Homo; 134. *Antonio Badile*, The Magi; 135. *Garofalo*, Madonna and saints; 136. *Bart. Montagna* (ascribed by Crowe to *Polidoro*), Madonna and saints; 142. *Titian*, SS. Nicholas, Paul, Francis, and Cecilia; 102. *Dosso Dossi*, SS. Benedict and Bartholomew; 110. *Dossi*, SS. Agnes and Lucia; 152. *Panetti*, Nicodemus with the body of Christ; 148. *Palma Vecchio* (copy), Adam and Eve. — In the *Library*, which contains 70,000 vols. and a collection of Egyptian antiquities, there is a small picture of St. Lucia, by *Quiricius of Murano* (1460). The reading-room contains a portrait of the astronomer *Biela*. — The staircase is decorated with beautiful tapestry.

The two leaning towers belong to a *Castle* erected in the 10th century. The handsome *Assize Buildings* were erected in 1873. The *Monument to Victor Emmanuel*, by Monteverde, was unveiled in 1881.

*From Rovigo to Verona*, see p. 209.

**Adria**, 15 M. from Rovigo, and connected with it by a branch-line (fares 2fr. 85, 2fr., 1fr. 45c.), is situated on the *Bianco Canal*, and occupies the site of the very ancient Etruscan town of the same name, whence the Adriatic derives its appellation. The sea has gradually receded from it, and is now 17 M. distant. Travellers who desire to visit *Signor Bocchi's* collection of antiques (chiefly fragments of vases) will best consult the convenience of the learned owner by doing so in the forenoon. — The railway is being prolonged to Chioggia.

32½ M. *Arquà*. The line crosses the *Bianco Canal* near the *Bosaro*, and, near —

36 M. *Polesella*, reaches the *Po*, which is here the boundary between Venetia and the Romagna. The left bank of the Po is now followed. Stat. *Paviole;* then *S. Maria Maddalena*. The river is then crossed, and the train reaches station *Pontelagoscuro*.

49 M. **Ferrara,** see p. 302.

From Ferrara to Bologna, 28 M., in 1-1½ hr. The train crosses the *Cavo Tassone Canal*, which communicates with the *Po di Primaro* immediately to the S. of Ferrara, and traverses flat, well-cultivated land (rice-fields). Stations *Poggio Renatico*, *Galliera*, *S. Pietro in Casale*, and *S. Giorgio*.

From S. Pietro in Casale a diligence plies twice a day in 1½ hr. to **Cento**, a small town on the *Reno*, the birthplace of the great painter *Giovanni Francesco Barbieri*, surnamed *Guercino da Cento* (b. 1590; d. at Bologna 1666). Several of the churches, particularly those of **S. Biagio* and the *Madonna del Rosario*, contain works by *Guercino*, who was greatly attached to his native town. His house, where he received many illustrious visitors, is still shown. In the centre of the town is his statue by *Galletti*. — Near Cento is situated *Pieve di Cento*, a small town with the pilgrimage-church of *S. Maria Assunta;* the high altar-piece is an *Assumption by *Guido*.

Next stations *Castel Maggiore* and *Corticella*. The fertility of the soil increases as Bologna is approached.

77 M. **Bologna,** see p. 306.

## 46. Ferrara.

**Hotels.** EUROPA, opposite the post-office (Pl. 27; E, 5), mediocre; STELLA D'ORO, opposite the castle, unpretending, R. 2, D. 2, L. 1/2, A. 1/2, omn. 1 fr.; ALBERGO DELLA COLOMBA, fair but plain.

*Cab* from the station to the town 1 fr., per hour 1 1/2 fr., each additional 1/2 hr. 60 c.

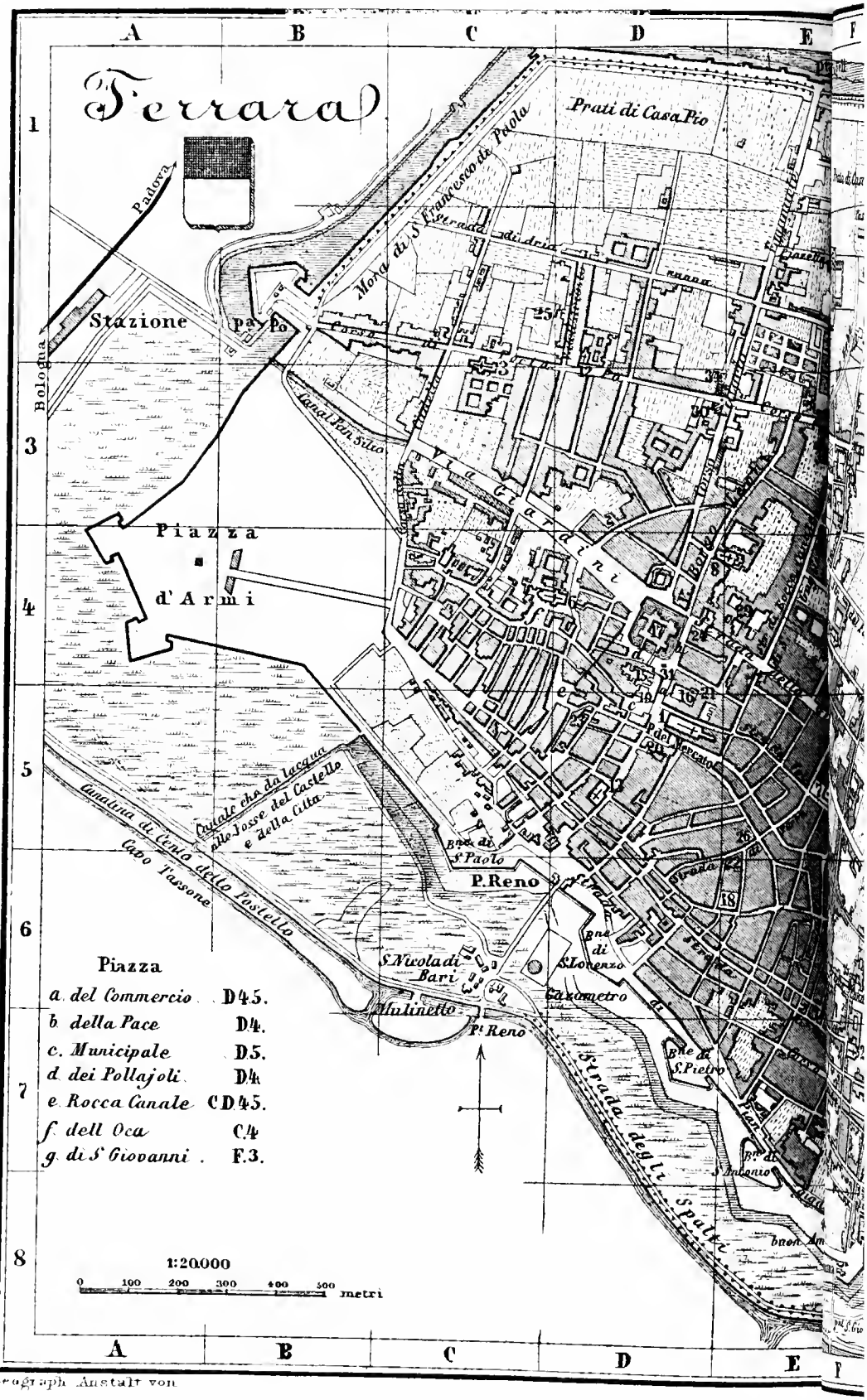
*Cafés* in the Piazza del Commercio, opposite the castle. Small *Restaurant* at the station.

*Ferrara* is situated near the ancient *Forum Alieni*, 3 1/2 M. to the S. of the Po, in the midst of a fertile, but unhealthy plain. It is the capital of a Delegation, with 29,000 inhab. (commune 77,000), and possesses broad, deserted streets, mouldering palaces, and other imposing reminiscences of its golden period. It was once a prosperous commercial place, numbering 100,000 inhab., and was the seat of the renowned court of the House of Este.

The family of Este was descended from the Lombardic invaders of Italy, and derived its feudal name from the castle mentioned at p. 300. *Azzo I.* became Count or MARGRAVE OF ESTE under Emp. Henry III. His eldest son *Welf* (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, which had belonged to his grandfather, the last male representative of the elder branch of the Guelphs, and his son *Henry the Proud* became the founder of the families of Brunswick and Hanover. *Giulio*, the second son of Welf, was the ancestor of the dukes of Ferrara and Modena. *Obizzo III.*, who added Modena and Reggio to his dominions (d. 1352), considerably extended the power of his house, which from an early period was a liberal patron of art and science. In 1452 *Borso* received the title of DUKE OF MODENA AND REGGIO from Emp. Frederick III., and that of DUKE OF FERRARA from Pope Paul II. He died in 1471. His brother *Hercules I.* (1471-1505), and the son of the latter, *Alphonso I.* (1505-34), husband of the infamous Lucrezia Borgia, were powerful and influential princes. Cardinal *Hippolytus d'Este*, Archbishop of Milan, brother of Alphonso, was the friend and patron of *Ariosto*. *Hercules II.* (1534-58), son of Alphonso, was the husband of *Renata*, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son *Alphonso II.* (1558-97) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets *Tasso* and *Guarini* (author of the 'Pastor Fido', born at Ferrara in 1537, died at Venice in 1612). Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to *Eleonora* (1537-81), the youngest unmarried sister of the duke, is however not without foundation. *Anna* (1531-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; *Lucrezia* (1534-98), the other sister, was the wife of the Duke of Urbino. Alphonso II. was succeeded by *Cesare d'Este*, descendant of a natural son of Alphonso I., but only as duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

'Whoe'er in Italy is known to fame
This lordly House as frequent guest can claim.'

The art of **Painting** was liberally patronised at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 15th cent. they were chiefly influenced by the Paduan school, as in the case of *Cosimo Tura* (1430-1496), whose chief works are the frescoes in the Palazzo Schifanoja (p. 304; painted perhaps with the aid of *Piero della Francesca*). *Lorenzo Costa* (1460-


Ferrara
Padova
Bologna
Stazione
Piazza
d'Armi
Prati di Casa Pio
Mura di S. Francesco di Paola
Canal San Silvio
Via Giardini
Canale che da Lacqua alle Fosse del Castello e della Città
Canalina di Cento detto Postello
Cavo Tassone
P. Reno
S. Nicola di Bari
Mulinetto
Gazometro
Strada degli Spalti
Piazza
a. del Commercio D4.5.
b. della Pace D4.
c. Municipale D5.
d. dei Pollajoli D4
e. Rocca Canale CD4.5.
f. dell Oca C4
g. di S. Giovanni F.3.
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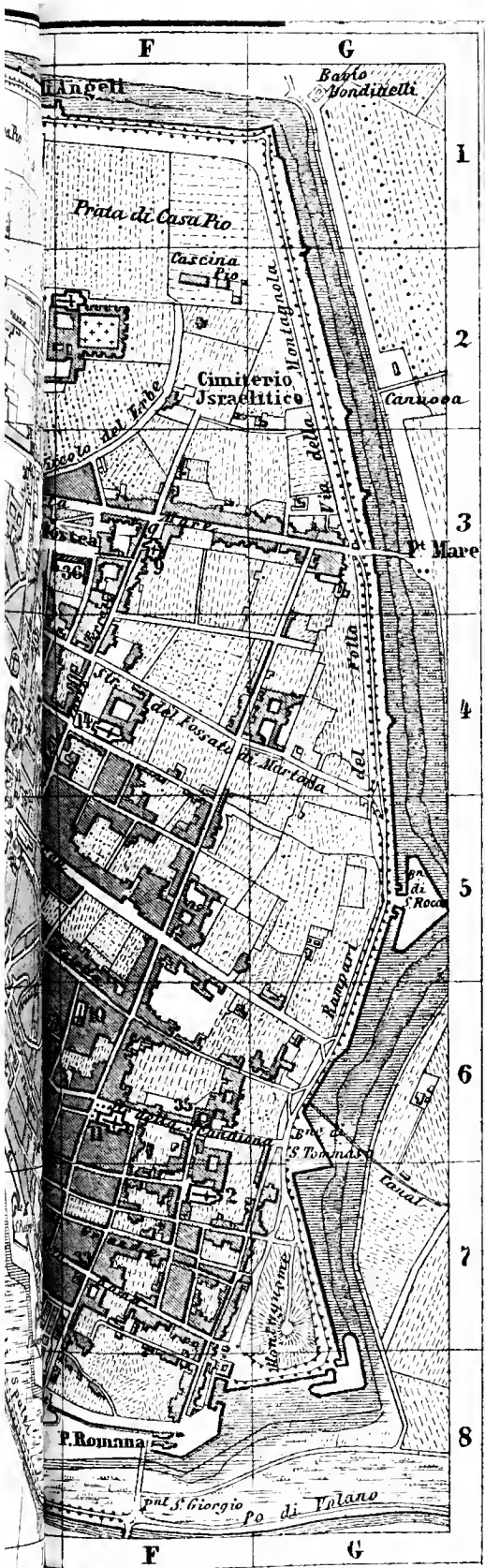


## Chiese

| | | |
|---|---|---|
| 1. | *Cattedrale* | D.5. |
| 2. | *S. Andrea* | F.7. |
| 3. | *S. Benedetto* | C.2.3. |
| 4. | *Corpus Domini* | E.6. |
| 5. | *S. Cristoforo (Certosa, Campo Santo)* | E.F.2. |
| 6. | *S. Domenico* | C.D.4. |
| 7. | *S. Francesco* | E.5. |
| 8. | *del Gesù* | D.E.4. |
| 9. | *S. Giovanni Battista* | F.3. |
| 10. | *S. Girolamo* | F.6. |
| 11. | *S. Maria in vado* | F.6. |
| 12. | *S. Maurelio (Cappuccini)* | D.2. |
| 13. | *S. Paolo* | D.5. |
| 14. | *S. Spirito* | F.4. |

| | | |
|---|---|---|
| 15. | *Accademia Ariostea* | D.4. |
| 16. | *Arcivescovado* | D.4.5. |
| 17. | *Castello degli antichi Duchi* | D.4. |
| 18. | *Giardino Botanico* | D.E.6. |
| 19. | *Palazzo del Municipio* | D.4.5. |
| 20. | " " *della Ragione* | D.5. |
| 21. | *Seminario* | D.4.5. |
| 22. | *Studio Pubblico* | E.5.6. |
| 23. | *Teatro Bonacossi* | D.5. |
| 24. | " " *Comunale* | D.4. |
| 25. | *Casa dell'Ariosta* | C.D.2. |
| 26. | *Ghetto* | E.5. |
| 27. | *Posta delle Lettere* | E.4. |
| 28. | " " *dei Cavalli* | D.4. |
| 29. | *Ospedale St. Anna* | E.4. |
| 30. | *Ateneo civico* | D.3. |
| 31. | *Monumento Savonarola* | D.4. |
| 32. | *Palazzo Bevilaqua* | E.3. |
| 33. | " " *Costabili* | F.7. |
| 34. | " " *de'Leoni* | D.E.3. |
| 35. | " " *Schifanoja* | F.6. |
| 36. | " " *Zatti* | F.3. |

1535), another Ferrarese master, became an adherent of Francia during his residence at Bologna. In the 16th cent. the influence of Raphael and the Venetian painters predominated, the former being apparent in the works of the skilful *Benvenuto Tisio*, surnamed *Garofalo* (1481-1559) and *Dosso Dossi* (d. 1542), who sometimes displays a taste for fantastic themes, while the colouring of the talented *Lodovico Mazzolino* recalls the Venetian school. The princes of Este, it is well known, were eager collectors of the works of Raphael and Leonardo. *Titian* also occasionally resided at Ferrara, where he painted his 'Cristo della Moneta', now at Dresden.

The ***Castello** (Pl. 17; D, 4), an ancient and picturesque edifice with four towers, situated in the centre of the town, is now occupied by the local authorities and the telegraph-office. The custodian shows several dungeons, and among them one at the base of the 'lion tower', where on 21st May, 1425, the Marquis *Nicholas III.* caused his faithless wife *Parisina Malatesta* and his natural son Hugo, her paramour, to be beheaded. Lord Byron in his poem of 'Parisina' substitutes the name of Azzo for Nicholas as being more metrical. — The *Sala del Consiglio*, and the adjacent *Sala di Napoli* in the building of the prefecture, contains frescoes by *Dosso Dossi*, representing wrestling-matches of the ancient palæstra. The *Sala dell' Aurora*, with better frescoes by the same master, contains a fine *Frieze with children (said to be Eleonora's room).

Between the castle and the cathedral rises a monument by Galetti to *Girolamo Savonarola* (Pl. 31), who was born at Ferrara on 21st Feb. 1452 ('in tempi corrotti e servili dei vizi e dei tiranni flagellatore'; p. 372). It was unveiled in 1875, on the occasion of the Ariosto festival. — On the right, farther on, is the *Palazzo del Municipio* (Pl. 19), the oldest residence of the Este family, much altered during the last century.

The ***Cathedral** (*S. Giorgio;* Pl. 1; D, 5) has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures of the 13th and 14th. The projecting portal, enriched with sculptures and four lions, was added at a later period; the reliefs, however, are of an earlier date.

The INTERIOR, with its aisles and double transept, has been entirely, but not unpleasingly modernised. In the 2nd TRANSEPT on the right: *St. Peter and St. Paul by *Garofalo*, Martyrdom of St. Lawrence by *Guercino*. Crucifix and four figures in bronze by *Niccolò Baroncelli;* terracotta figures of Christ and the apostles in both transepts by *Alfonso Lombardi*. — In the CHOIR, to the right, Annunciation, to the left St. George, by *Tura;* above, Last Judgment, by *Bastianino*. 3rd Chapel on the left, Madonna enthroned with saints, by *Garofalo*. On the right and left of the principal door, SS. Peter and Paul, in fresco, by the same master (repainted).

At the S. corner of the cathedral rises a lofty and handsome *Campanile* in four massive stories, erected in the Renaissance style under Ercole II. Opposite to it is the *Pal. della Ragione*, a Gothic brick building with restored façade, erected in 1315-26, restored in 1840, and still containing the courts of justice. — Adjoining is the former church of *S. Romano*, which is now almost entirely con-

cealed from view by other buildings, only the tasteful brick ornamentation of the frieze and window-arches being visible.

*S. Paŏlo* (Pl. 13) contains pictures by *Bonone* and *Scarsellino*, and the tomb of *Ant. Montecatino*, the friend and minister of Alphonso II.

The **Studio Pubblico**, or *University* (Pl. 22; E, 5, 6), a school of medicine, mathematics, and jurisprudence, contains a valuable collection of coins, and Greek and Latin inscripitions (in the court several Roman and early-Christian sarcophagi), and a *Library* of 100,000 vols. and 1100 MSS.

Among the latter are several cantos of the 'Orlando Furioso' in *Ariosto's* handwriting, with numerous corrections, and a copy of *Tasso's* 'Gerusalemme Liberata', also with corrections; letters and poems written by Tasso in prison; *Guarini's* MS. of the 'Pastor Fido'; a number of choir-books of the 13th-16th cent. with beautiful miniatures. Among the printed books are fifty-two old editions of *Ariosto*. His monument was brought here from S. Benedetto (p. 305) in 1801.

**S. Francesco** (Pl. 7; E, 5), erected in 1494 by *Pietro Benvenuti*, is entirely covered with domes, and each aisle is flanked with chapels. The frieze of 'putti' and foliage, lately restored, is by *Giralamo da Carpi*. 1st Chapel on the left, frescoes by *Garofalo*, the Donors and the Kiss of Judas. The other pictures are copies, of which the originals are preserved in the Pinacoteca. The church contains monuments of the family of Este and that of *Giambattista Pigna*, the secretary of Alphonso II. and rival of Tasso (a simple slab, outside, to the right of the entrance). A famous echo here (under the second dome in the nave) answers sixteen times if awakened with due energy.

*S. Maria in Vado* (Pl. 11; F, 6), one of the oldest churches at Ferrara, but altered after 1475 by *Biagio Rossetti* and *Bartolommeo Tristani*, consists of a nave divided into three parts, with a flat ceiling resting on ten columns, and surmounted by a dome supported by buttresses. It contains frescoes by *Bononi*.

At the back of the church, No. 23, Strada della Scandiana, is the **Palazzo Schifanoja** (Pl. 35; F, 6), once a château of the Este, and now containing a deaf and dumb institution. It was begun by Alberto d'Este in 1391, and completed by Borso in 1469. Over the handsome portal is the unicorn from Borso's armorial bearings. The principal saloon contains *Frescoes by *Cosimo Tura*, *Lorenzo Costa* (?), and others, discovered in 1840 under the whitewash, representing the twelve months of the year, the signs of the zodiac, and scenes from the life of Borso.

To the S. of S. Maria in Vado, in the Corso Porta Romana, is the *Palazzo Costabili* (Pl. 33; F, 7), sometimes called *Palazzo Scrofa*, after its former proprietors, or *Palazzo Beltrame* from the family to which it now belongs. It was erected in 1502, but is uncompleted. Handsome court.

The N. QUARTER of the town, or 'Addizione Erculea', erected by Hercules I. in the 14th cent., is traversed by two main streets,

the *Corso Vittorio Emmanuele* and the *Corso di Porta Po* and *di Porta Mare*. At their intersection (Pl. D, E, 3) are situated four handsome palaces, the finest of which are the *Palazzo Prosperi*, or *de' Leoni* (Pl. 34), with admirable ornamentation, and the —

***Palazzo de' Diamanti** (Pl. 30; D, 3), so called from the peculiar facets of the stones with which the building is covered, a handsome early-Renaissance structure, erected for Sigismondo d'Este by *Biagio Rossetti*, and completed in 1567. It contains the *Ateneo Civico* and the important *Civic Picture Gallery*, most of the works in which have been collected from suppressed churches. (Open daily 10-3; ring on the left at the entrance; fees prohibited.) *Garofalo* and *Dosso Dossi* are particularly well represented. Good catalogue, 1 fr.

I. Room. *95. *Rocco Marconi*, The Tribute-money; 97. *Panetti*, (master of Garofalo), St. Paul, a fresco; 31. *Carpi* (pupil of Garofalo), St. Catharine; 120. *Tintoretto*, Madonna del Rosario. — II. Room. 33. *Calzolaretto* (pupil of Dossi), St. Lucia; *Panetti*, 99. St. Andrew, 98. Annunciation, 100. St. Augustine, *101, 102. Annunciation; 28. *Lor. Costa*, Madonna enthroned, with SS. Petronius and Jerome. — III. Room (l.): 27. *Franc. Costa*, Condemnation, and 26. Beheading of St. Maurelius; 53. *Galeassi* (Ferrara, 15th cent.), Entombment; 55. *Grandi* (pupil of Costa), Holy Family; *122. *Cosimo Tura*, St. Jerome; 123. *Tura*, Pietà in a landscape; 94. *Perugino*, Drawing; *121. *Tura*, St. Jerome. — We now return through the second room to the IV. Room. 109. *Rosselli*, Ascension; 59. *Garofalo*, The Old and New Testament, a fresco from S. Andrea; 19. *Bononi*, Wedding at Cana. — V. Room. 60. *Garofalo*, Adoration of the Magi; 56. *Grandi*, Lament of the women. — VI. Room. 45. *Dosso Dossi*, St. John inspired for the Apocalypse; 61. *Garofalo*, Madonna del Pilastro; 93. *Ortolano* (a contemporary of Garofalo), Adoration of the Child; *62. *Garofalo*, Adoration of the Magi, with a carnation painted in the foreground by way of signature, 1537; 103. *Panetti*, Salutation of Mary; 88. *Mazzolino*, Adoration of the Child; 58. *Garofalo*, St. Nicholas of Tolentino celebrating mass; 63. *Garofalo*, Christ on the Mount of Olives. — VII. Room. 75. *Guercino*, Decapitation of St. Maurelius; 64. (over the door) *Garofalo*, Return of the Holy Family to Egypt; 65. *Garofalo*, Madonna among clouds, with saints and donors below, 1514; 37. *Vitt. Carpaccio*, Death of Mary; 66. *Garofalo*, Slaughter of the Innocents. — VIII. Room. 44. *Dosso Dossi*, Annunciation (an early work); 68. *Garofalo*, Conversion of Constantine (in four small pictures); 124. *Timoteo della Vite (?)*, Assumption of the Egyptian Mary; 105. *Panetti*, St. Andrew. — IX. Room. 69. *Garofalo*, Madonna del Riposo; *71. *Garofalo*, Raising of Lazarus; 72. *Garofalo*, Finding of the Cross; *45. *Dosso Dossi*, Madonna with SS. Augustine and Sebastian on the left, and SS. Ambrose and George on the right, one of the master's finest works. — X. Room (to the right of the entrance): Modern pictures.

In the Corso di Porta Po, a little farther to the W., is the church of **S. Benedetto** (Pl. 3; C, 2, 3), erected in 1496-1553 by *Giambattista* and *Alberto Tristani*, consisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting is interrupted by domes. The monument of Ariosto was originally here (see p. 304). The old monastery, now a barrack (keys at the Palazzo Comunale, not always easily obtained), is adorned with frescoes by *Scarsellino* and *Dosso Dossi;* that of the ante-chamber of the refectory represents Paradise, with saints and angels, among whom Ariosto caused himself to be painted.

The simple *House of Ariosto* (Pl. 25; C, D, 2), which he erected

for himself and occupied during the latter part of his life, Via dell' Ariosto No. 67, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non
Sordida, parta meo sed tamen aere domus'.

A few reminiscences of Ariosto are shown in the interior.

While the poet was studying law, which however he soon exchanged for poetry, he resided in the *Casa degli Ariosti*, near the church of S. Maria di Bocche, but quitted it on his father's death.

A *Statue of Ariosto* by Franc. Vidoni, on a lofty column in the Piazza Ariostea (Pl. E, F, 3), was placed there in 1833. In the 15th cent. the column was erected as a monument to Hercules I., and in 1810-14 bore a statue of Napoleon. On the S. side of the piazza is the *Palazzo Zatti* (Pl. 36), and on the W. side the *Palazzo Bevilacqua* (Pl. 32).

The church of *S. Cristoforo* (Pl. 5; E, F, 2) in the Campo Santo, which was formerly a Carthusian monastery, a handsome Renaissance building, was erected in 1498-1553. The cemetery contains several tasteful modern monuments.

The *Hospital of St. Anna* (entrance in the Strada della Giovecca, next door to the Europa; Pl. 29; E. 4) is interesting as the place where *Tasso* was kept in confinement for seven years (from 1579) by order of Alphonso II. He is supposed to have incurred the displeasure of his patron by his passion for the Princess Leonora, the sister of Alphonso, or to have suffered from periodical attacks of insanity. A dungeon is shown in which he is said to have been incarcerated, with the names of Byron and other poets written on the walls. — Adjoining the hospital is the *Casino dei Negozianti*, formerly *Palazzo Roverella*, erected in 1508, with a fine façade. — At the end of the Strada della Giovecca, to the right, stands the *Palazzina*, now an school for engineers, with the remains of tasteful decorative painting (executed after 1550).

In the church of *S. Giorgio*, outside the Porta Romana (Pl. F, 8), Pope Eugene IV. opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palæologus. This locality being considered unhealthy, the seat of the Council was afterwards transferred to Florence.

## 47. Bologna.

**Hotels.** *Hôtel Brun and Pension Suisse (Pl. a; C, 4), in the Palazzo Malvasia (good survey of the town from the loggia), Via Ugo Bassi, R. 3 fr. and upwards, B. 1½, A. 1, L. ¾, D. 5, omnibus 1 fr. Hôtel d'Italie (Pl. d; D,4), Portico delle Gabelle Vecchie, R. from 2 fr.; Albergo Bologna (Pl. b, D, 4); Aquila Nera & Pace, R. 2, B. ½, L. ½, Omn. ½ fr.; Pellegrino (Pl. c; D, 4), well spoken of, similar charges, all three in the Via Ugo Bassi. — Albergo de' Tre Re, and Bella Venezia, both in the Via Rizzoli; Commercio, Via Orefici.

**Restaurants.** **Ristoratore Stelloni*, Via Rizzoli 79 & 81, near the Piazza Vitt. Emmanuele, on the 1st floor; *Felsineo*, Via Rizzoli, entrance from the Via Venezia, not expensive; **Caffè del Corso*, Strada S. Stefano; also at most of the hotels.

**Cafés.** The most frequented are in the arcades near the Palazzo Pubblico, and in the streets to the S. of S. Petronio, most of them sombre and uninviting. **Pavaglione*, in the Piazza at the back of S. Petronio, to the S.; *Cacciatore; Majani* (confectioner); **delle Scienze*, Via Miola; *del Commercio*, opposite Hôtel Brun; **del Corso* (see above). — **Beer** at the following *Birrarie*, which are also restaurants: **Hoffmeister*, opposite S. Pe-

# BOLOGNA.

## Chiese.

1. *S. Apollonia* . . . G.H.4.
2. *S. Bartolommeo di Reno* . . C.3.
3. *S. Benedetto* . . . E.2.
4. *S. Cecilia* . . . F.4.
5. *S. Clemente* . . . C.6.
6. *S. Cristina* . . . H.6.
7. *S. Donato* . . . F.4.
8. *S. Giorgio* . . . D.3.
9. *S. S. Giuseppe ed Ignazio* . . F.7.
10. *S. Gregorio* . . . D.4.
11. *S. Isaia* . . . B.5.
12. *S. Leonardo* . . . H.4.
13. *Madonna di Galliera* . . . D.E.4.
14. *S. Maria maggiore* . . . D.3.
15. " " *della Pietà (mendicanti)* . . H.4.
16. " " *della Purificazione (Mascarella)* . F.3.
17. " " *della Vita* . . . E.5.
18. *S. Mattia* . . . C.5.
19. *S. Niccolò di S. Felice* . . C.4.
20. *S. Paolo* . . . D.5.
21. *S. Rocco* . . . A.4.
22. *S. Salvatore* . . . D.5.
23. *S. S. Vitale ed Agricola* . . G.4.

## Edifizi pubblici.

24. *Banca Nazionale* . . . E.5.
25. *Cassa di risparmio* . . . E.5.
26. *Liceo Filarmonico* . . . F.4.
27. *Museo civico* . . . E.5.
28. *Palazzo Arcivescovile* . . E.4.
29. " " *del Podestà* . . . E.4.
30. *Posta* . . . D.4.
31. *Telegrafo* . . . D.4.
32. *Torre Asinelli* . . . F.4.
33. " " *Garisenda* . . . F.4.

## Palazzi.

34. *Pal. Bentivoglio* . . . F.3.
35. " *Biagi (ora Pallavicini)* . . G.6.
36. " *Bianchi* . . . G.7.
37. " *Bolognetti* . . . G.5.
38. " *Bolognini* . . . F.5.
39. " *Buoncompagni* . . . E.4.
40. " *Fantuzzi (Pedrazzi)* . . G.4.
41. " *Fava* . . . D.4.
42. " *Fibbia* . . . D.3.
43. " *Fioresi* . . . D.4.
44. " *Carazza* . . . E.5.
45. " *Grassi* . . . E.3.
46. " *Guidotti* . . . E.5.
47. " *Isolani* . . . F.5.
48. " *Magnani* . . . F.4.
49. " *Malvezzi-Medici* . . . F.4.
50. " " " *Campeggi* . . . F.4.
51. " *Pepoli* . . . F.5.
52. " *Piella* . . . E.3.4.
53. " *Pal. Pizzardi* . . . D.E.5.
54. " *Sampieri* . . . F.5.
55. " *Sarini-Rambaldi* . . . F.5.
56. " *Tanari* . . . D.3.
57. " *Viola* . . . H.3.
58. " *Zambeccari di S. Paolo* . . D.5.
59. *Casa Rossini* . . . F.5.

## Teatri.

60. *Teatro Comunale* . . . F.4.
61. " *Contavalli* . . . F.3.
62. " *del Corso* . . . F.5.
63. *Arena del Sole* . . . E.3.
64. *Teatro Brunetti* . . . F.6.
65. *Arena del Pallone* . . . E.F.2.

——— *Tramways.*

1: 13.350

0 100 200 300 400 Metri

Geograph. Anstalt von Wagner & Debes, Leipzig.

tronio, in the Piazza Galvani; *Schreiner*, Via Farini; *Birraria* outside the Porta d'Azeglio, with garden; *Garden Restaurant*, in the Giardini Margherita (Pl. G, 7).

**Railway Station** outside the *Porta Galliera*, N.W. of the Montagnola (Pl. D, E, 1). Railway to Ferrara, see R. 45; to Ravenna, see R. 48; to Florence, see R. 49; to Piacenza, see R. 42; to Ancona, etc., see *Baedeker's Central Italy.*

**Post Office** in a wing of the Palazzo Pubblico (Pl. 30; D, 4), opposite the Palazzo del Podestà. — **Telegraph Office** on the first floor of the Palazzo Pubblico, entrance in the Via Ugo Bassi.

**Cabs.** Per drive, within the town, 3/4 fr.; first 1/2 hr. 1 fr., whole hour and each following hour 1 1/2 fr.; to or from the station 1 fr.; small articles of luggage 25 c., trunk 50 c. To the Giardini Margherita and the Campo Santo 2 fr. per hour; to S. Michele in Bosco, for the first hour 2 1/2, each additional 1/2 hr. 3/4 fr. Between 10 p.m. (in winter 9 p.m.) and 5 (or 6) a.m. 50 c. more in each case.

**Tramway** from the Piazza Vittorio Emmanuele to the Railway Station, the Porta S. Felice, the Porta Saragozza, the Porta d'Azeglio, and the Barriera S. Stefano (15 c.).

**Baths.** *Bagni al Torresotto*, Strada Castiglione; *Bagni Nuovi del Reno*, Via S. Felice.

**Theatres.** *Teatro Comunale* (Pl. 60; F, 4), the largest, erected by Bibbiena in 1756 on the site of the Palazzo Bentivoglio, performances from the end of Sept. till the middle of Dec.; *Contavalli* (Pl. 61; F, 3), established in 1814 in the former church of the Carmelites; *del Corso* (Pl. 62; F, 5); *Teatro Brunetti* (Pl. 64; F, 6), in a side-street between the Via Castiglione and the Via Santo Stefano; *Arena del Sole* (Pl. 63; E, 3), Via de' Malcontenti, near the Montagnola, open-air theatre. — OPEN-AIR CONCERT every Friday, 9-11 p.m., in the Piazza Galvani, at the back of S. Petronio. — The favourite *Giuoco di Pallone*, or ball-game, always attracts spectators; a building (Pl. 65; E, F, 2) in the Promenade Montagnola (p. 321) is fitted up for the purpose, and should be visited (charge for admission; bills are posted up to announce the names of the parties to the matches about to be played).

**Shops.** The best are in the arcades near the Palazzo Pubblico. — Photographs: *P. Poppi*, Via d'Azeglio 19 and in the Hôtel Brun (p. 306); at the *Colomba*, Logge del Pavaglione. — Booksellers: *Zanicchelli*, under the arcades, to the E. of S. Petronio; *Fratelli Treves*, Via Farini.

**English Church Service** in the Hôtel Brun from Mar. to May and from the end of Sept. to the end of December.

The situation of Bologna is healthy. The mean annual temperature is 2° Fahr. lower than that of Florence. The drinking-water is brought from Sasso, a station on the railway to Florence (p. 333), by an old Roman aqueduct repaired by the engineer Zannoni. — The town is sometimes called '*Bologna la grassa*', owing to its reputation for wealth and good-living. The neighbourhood produces tolerable wines and excellent fruit. The grapes are delicious; the yellow *Uva Paradisa* is a kind which may be kept a considerable time — The once favourite lap-dogs of Bologna are now almost extinct. Soap, maccaroni, and liqueurs ('bebita') are among the most esteemed commodities of the place.

**Principal Attractions**: Piazza Vitt. Emmanuele with the Pal. Pubblico and del Podestà, *S. Petronio, *Museo Civico, the Archiginnasio, *S. Domenico, *S. Stefano, *S. Giacomo Maggiore, S. Cecilia, *Accademia delle Belle Arti, the Leaning Towers, Foro de' Mercanti, *Campo Santo, and, if possible, the *Madonna di S. Luca, S. Michele in Bosco, and the Giardini Margherita, for the sake of the views. If time remains, the University, the Palaces Bacciocchi, Bevilacqua, Fava, and Zampieri, and the handsome Via Mazzini may be visited.

*Bologna*, with 90,000 inhab. (commune 123,900), one of the most ancient and important towns in Italy, the capital of the *Emilia*, is situated in a fertile plain at the base of the Apennines,

between the *Reno*, the *Aposa*, and the *Savena*. It possesses 130 churches, 20 monasteries, and a venerable and celebrated university, whence the inscription on old coins '*Bononia docet*'. The narrow streets and lofty arcades, the numerous old palaces, and the venerable churches surmounted by quaint-looking towers, all bear testimony to the peculiar character of the place.

The town was founded by the Etruscans, and named *Felsina*, but was afterwards conquered by the Gallic Boii, and by them called *Bononia*. In the Punic War it espoused the cause of Hannibal, after which, B.C. 190, it was converted into a Roman colony, at the same time as Cremona and Placentia, by the consul C. Lælius, and as such was a place of very great importance. Under the Empire it was even occasionally the residence of the monarchs themselves. It afterwards belonged to the Greek Exarchate, and then to the Lombards and Franks. Charlemagne constituted Bologna a free town (whence its motto '*Libertas*'), and its commerce and prosperity rapidly increased. In 1119 the UNIVERSITY, one of the oldest in the world, was founded, and as a *School of Jurisprudence*, where *Irnerius* and other celebrated jurists taught, soon attained a European reputation, and was visited by many thousand students annually. In 1262 the number is said to have attained to nearly 10,000; at the present day there are 400 only. Irnerius introduced the study of the Roman Law, while his successors the *Glossators* devoted their energies to its interpretation. The study of medicine and philosophy was introduced at a later period, and a theological faculty established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 14th cent., and galvanism was discovered here by *Jos. Galvani* in 1789. It is a remarkable fact that the university of Bologna has numbered members of the fair sex among its professors. Thus, in the 14th cent., *Novella d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures; at a subsequent period *Laura Bassi* (mathematics and physical science), *Mme. Manzolina* (anatomy), and more recently (1794-1817) *Clotilda Tambroni* (Greek).

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines, espoused the cause of the former, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, King *Enzio*, son of the Emperor, was captured by the Bolognese, and kept in confinement by them for the rest of his life (22 years, p. 310). He was the founder of the family of the *Bentivogli*, afterwards so powerful, who after protracted feuds entered into an alliance with the papal throne. During several centuries the town was the scene of the party-struggles of the Bentivogli, Visconti, and other families, until in 1512 Pope *Julius II.* incorporated it with the States of the Church.

In 1515 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1529, 1530, and 1532 those of Clement VII. with Emp. Charles V. Here, too, the Council of Trent held a meeting in 1547. In 1796 Bologna was annexed to the 'Cisalpine Republic' by Napoleon; in 1815 it again became subject to the States of the Church; in 1831 and 1849 revolutions broke out, and in 1859 the town finally united itself to the kingdom of Italy.

In the **History of Art** Bologna did not attain to any distinction till a comparatively late period. In the Gothic era it at length became ambitious of possessing within its walls the largest church in Italy. To this ambition it was indebted for *S. Petronio*, which, had it been completed, would have surpassed in size all the other cathedrals in Italy. Unfortunately, however, it remained a torso, and gave rise to innumerable disputes. The EARLY RENAISSANCE style is abundantly represented here. The *Palatial Edifices*, constructed of brick, with their ground floors opening in arcades towards the street, impart a peculiar charm to the town. SCULPTURE was chiefly practised by foreign masters. Thus, as early as the 13th cent., pupils of *Niccolò Pisano* were engaged to embellish the tomb of S. Do ipal portal

of S. Onofrio were executed by *Jacopo della Quercia* of Siena, one of the founders of Renaissance sculpture; and even *Michael Angelo*, when a fugitive from Florence after the banishment of the Medici (1494), found occupation in the church of S. Domenico. *Tribolo* was likewise employed here. Of the Upper Italian masters, who are well represented at Bologna, *Alfonso Lombardi*, or properly *Cittadella* of Lucca (1488-1537), holds the highest rank. Bologna was also the birthplace of *Properzia de' Rossi* (1490-1530), one of the few women who have devoted themselves to sculpture.

In the province of PAINTING the first master who attained more than a local reputation was *Francesco Francia* (1450-1517), the goldsmith, a pupil of Zoppo of Ferrara. In the devotion and gracefulness of his female figures he almost rivals Perugino. His son *Giacomo Francia* was influenced by the Venetian school, while at the same time the school of Raphael gained ground at Bologna. The chief adherents of the latter were *Bartol. Ramenghi*, surnamed *Bagnacavallo* (d. 1542), and *Innocenzo da Imŏla* (d. 1550?). Bologna attained its greatest importance at the close of the 16th century. The mannerism into which Italian painting had gradually lapsed, was resisted by the ECLECTICS, whose style was mainly introduced by *Lodovico Carracci* (1555-1619). In teaching at his academy he inculcated a thorough mastery of the elements of art, a comprehensive education, and a careful study of the great masters. The school was afterwards carried on by his cousins *Agostino* (1558-1601) and *Annibale Carracci* (1560-1609), the last of whom in particular possessed a refined sense of colour, developed by the study of Correggio. To this school belonged also *Guido Reni* (1574-1642), *Domenichino* (*Domenico Zampieri;* 1581-1641), and *Albani* (1578-1660), who exercised a great influence on Italian art in the 17th cent., and effected a temporary revival of good taste. They afterwards came into collision with the naturalists, chiefly at Rome and Naples, but at Bologna their sway was undisputed.

The ***Piazza Vittorio Emmanuele** (Pl. E, 4, 5), formerly *Piazza Maggiore*, in the centre of the town, the mediæval 'forum' of Bologna, is one of the most interesting in Italy. It is adorned with a **Fountain** by *Laureti;* the bronze statue of Neptune, executed by *Giov. da Bologna* (born 1524 at Douay in Flanders) in 1564, is said to weigh 10 tons, and to have cost 70,000 ducats. The smaller part of the Piazza on the N. side is sometimes called *Piazza del Nettuno.*

In the Piazza Vitt. Emmanuele is situated the **Palazzo Pubblico,** or *del Governo* (Pl. D, 4, 5), formerly *Pal. Apostolico*, begun in 1290, adorned with a Madonna on the façade by *Niccolò dell' Arca* (d. 1494) and a bronze statue of Pope Gregory XIII. (*Buoncompagni* of Bologna) by *Menganti*, which was transformed in 1796 into a statue of St. Petronius. The grand staircase in the interior was designed by *Bramante* (1509); the galleries and halls are decorated with frescoes; a colossal sitting figure of Hercules (in plaster) in the hall of that name, by *Alfonso Lombardi;* in the Sala Farnese a statue of Paul III., etc.

In the VIA DELLE ASSE, which opens to the S. of the Palazzo Pubblico, on the right, is the *Palazzo Marescalchi* (Pl. D, 4), erected by Dom. Tibaldi, and containing some frescoes by Lod. Carracci and Guido Reni. — The handsome neighbouring church of S. SALVATORE (Pl. 34; E, 4) was built by *Magenta* in 1603. 1st chapel to the left, *Garofalo*, Zacharias, St. John, and saints; 3rd chapel (l.) *Inn. da Imola*, Christ and four saints; left transept, *Tiarini*, Nativity. — *S. Francesco* (Pl. 12), now a military magazine, contains a handsome altar of 1388.

On the N. side of the Piazza is the **Palazzo del Podestà** (Pl.

29; E, 4), of 1201, with façade of 1485, where the young and poetically-gifted King Enzio was kept a prisoner by the Bolognese, but was solaced by his attachment to the beautiful Lucia Vendagoli, from whom the Bentivoglio family is descended. The great hall is called after him *Sala del Re Enzio.* The conclave for the election of Pope John XXIII. was held here in 1410. The palace contains the *Civic Archives*, with a number of ancient documents.

The adjoining **Portico de' Banchi,** erected by *Vignola* in 1562, is chiefly used for shops. On the S. side of the Piazza is —

***S. Petronio** (Pl. E, 5), the largest church in the town, begun in emulation of the cathedral of Florence in the Tuscan-Gothic style in 1390 from a design by *Antonio Vincenzi*, but never completed. The projected length was upwards of 200 yds., and an imposing transept and an octagonal dome rising above the centre between four towers were to be erected. The work was discontinued in 1659, when the nave and aisles as far as the transept only were completed, and they are now terminated by an apse of the breadth of the nave. Length 128 yds., breadth with the chapels 52 yds. The nave is of vast dimensions, and the aisles are flanked with chapels. The church is supported by twelve pillars, and below the pointed vaulting are small round-arch windows. The *Sculptures of the principal entrance are by *Jacopo della Quercia*, 1429; side-doors by *Niccolò Tribolo*, 1525. — Over the principal entrance a bronze statue of Pope Julius II. with the keys and a sword in his left hand, by *Michael Angelo*, was placed in 1508, but it was destroyed by the populace three years later, and sold as old metal to the Duke of Ferrara, who used it in casting a piece of ordnance ('Giuliano').

The **Interior** is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14th, 15th, and 16th centuries. 1st Chapel on the right: altar-piece (God the Father with angels) by *Giacomo Francia;* 2nd Chapel (r.) curious old frescoes of the year 1417. 4th Chapel: Old stained glass by *Jacob of Ulm.* 8th Chapel: good inlaid stalls by *Fra Raffaele da Brescia.* 9th Chapel (di S. Antonio): Statue of the saint, an early work of *Sansovino*, and the eight Miracles wrought by him, in grisaille, by *Girolamo da Treviso;* fine stained glass from designs by *Pellegrino Tibaldi.* 11th Chapel: Assumption of Mary, a high-relief, the lower part by *Niccolò Tribolo;* the two angels by his pupil *Properzia de' Rossi;* opposite to it is a Pietà by *Vincenzo Onofri.* — The sacristy contains pictures of no great value.

Under the canopy of the Choir, Charles V. was crowned emperor by Pope Clement VII. on 24th Feb., 1530, this being the last occasion on which an emperor was crowned in Italy.

The Reverenda Fabbrica (workshop), at the end of the N. aisle, contains forty sketches of the unfinished façade, of the 15th-17th cent., by *Palladio*, *Giulio Romano*, *Vignola*, etc., an interesting collection; also a model of the church in wood, and a relief of Joseph's Temptation by *Properzia de' Rossi* (the best time for inspecting it is about noon).

N. Aisle: The Cappella Bacciocchi (5th from the altar) contains the monument of Princess Elisa Bacciocchi (d. 1820), grand-duchess of Tuscany and sister of Napoleon, and of her husband Felix; opposite to it, that of two of her children, groups in marble by the two *Franzoni.* Over the altar a Madonna by *Lorenzo Costa*, by whom the stained-glass

windows were also designed. 7th Chapel: Annunciation in two pictures, and the Twelve Apostles, also by *Costa* (windows probably by him). 8th Chapel, the oldest in the church, consecrated in 1392, contains ancient frescoes: Adoration of the Magi, with Paradise and Hell beneath, recalling Dante's poem; altar with sculptures in marble, and stained glass by *Jacob of Ulm* (?), also worthy of note. Between this and the 3rd chapel are two clocks manufactured by Fornasini in 1756, one of which gives the solar, the other the mean time. On the pavement of this aisle is the meridian-line drawn by the celebrated astronomer *Gian. Domenico Cassini* in 1653.

To the S.E. of S. Petronio is situated the ***Museo Civico**, in the *Palazzo Galvani* (Pl. 27; E, 5; entrance under the Portici del Pavaglione). Admission daily 10-3, 1 fr., Sun. $^1/_2$ fr.; catalogue 1 fr. The obliging custodian, Giov. Szedlo, speaks English.

We first enter the tastefully-restored Court of the old *Ospedale della Morte* (1450), in which the ancient inscriptions are preserved. In the corridor to the left are mediæval inscriptions and *Terracotta ornaments of the 14th, 15th and 16th centuries. — On the Ground Floor are the archives.

The Upper Floor contains the **Museo d'Antichità** (director, Prof. Brizio) and the **Museo Medioevale** (director, Dr. Frati). — Room I: relics of the primitive dwellers in caves and 'terremare', consisting of implements of flint and bone, bones showing marks of sawing, earthenware, etc., many of them found near the city; also, bronze cists of the 5th century. — Rooms II-V. contain Egyptian antiquities: in Room III., near the entrance, stele with a hymn to the sun-god (14th century B.C.); in Room V., a relief with negro slaves, a basalt statuette of king Nefer-hotep (about 2000 B.C.), two gilded scarabæi (in the centre cabinet, upper shelf) with a portrait of King Ramses III (14th century, B.C.). — Room VI. Graeco-Roman antiquities: by the door, a fine and well-preserved head of a youth; to the left, terracottas, Oriental vases, Greek vases, glass, silver and gold ornaments; to the right, sculptures. — Room VII., Roman sculptures. — Room VIII: Products of ancient Italian art-industry; black 'Vasi di bucchero', buckles ('Fibulæ'), mirrors with designs (birth of Athena, Hera and Hercules) and reliefs (Philoctetes); in the centre, terracotta statuettes. — Room IX. Roman antiquities: to the right, bronzes (weights, scales, keys, spoons, bells, rings, etc.); in the centre, lamps, vessels from Aretinum, glass of the Christian period; below, leaden conduit-pipes. — **Room X. contains the results of the systematic excavations carried on in and around Bologna during the last ten years under the direction of Signor Zannoni. These consist of monuments of the Etruscan period, monoliths with reliefs and inscriptions, a few complete *Graves, and numberless smaller articles, the whole affording an excellent survey of the successive degrees of culture through which the inhabitants of Felsina or Bononia passed. The cabinet next the window contains the excavations made at Benacci *(Scavi nel predio Benacci)*. The two next cases *(Benacci, Stradello della Certosa)* contain various small ivory articles, which indicate intercourse with nations beyond the sea. There are still more of these in the fourth cabinet *(Tagliavini* and *Arnoaldi)*, which also contains Phœnician enamelled scarabæi. To this period belong the Etruscan grave-stones above mentioned. In the fifth cabinet *(Arnoaldi)* are Greek vases from a more recent group of graves, dating from the beginning of the fifth century. The Greek vases in the sixth cabinet *(Certosa)*, represent a period extending from the beginning of the 5th into the 4th century. To the same epoch belong the contents of the seventh cabinet *(Giardini Margherita)*, which include an Attic amphora (with design representing Menelaus and Helen) and a beautiful bronze candelabrum. On the lower shelves of the fifth cabinet are the contents of some Celtic graves that were discovered in the midst of a Roman necropolis. Near the third window is a bronze vessel from the Certosa, with representations of sacrifice and procession (5th century); near the fifth window are gold and silver articles, belonging to the period of Hellenic influence.

On the right side of the room are early-Italian vases, the oldest with scratched or engraved patterns, those of a later date with stamped ornaments; articles in bronze and ivory; by the wall are funereal monuments, including two calves which strongly recall the Gate of the Lions at Mycenæ. — Room XI. contains 14,838 bronze articles, found in a barrel-shaped clay vessel by the church of St. Francesco (near the Hôtel Brun). — Room XII.: Modern weapons; saddle of the beginning of the 12th cent., spur of gilded bronze of the 10th cent., Turkish weapons, etc. — Room XIII. Majolica ware: 19. Jar (Faenza 1499); 31. Coronation of Charles V. (Faenza); 32. Myrrha (Fano); 34. Fontana d'amore (Faenza); 331. Bathing women (Pesaro); 384. Trophies (Castel Durante); *335. Presentation of the Virgin by *Maestro Giorgio* (Gubbio, 1532); in the centre, a blue vase with the Flight into Egypt, by *Beruviero da Murano* (14th cent.); *Glass vessels made for the marriage of Giovan II. Bentivoglio and Ginevra Sforza in 1465. — Room XIV.: Musical instruments, Limoges enamels, ivory articles, Oriental vessels. — Room XV.: *Medallions of the Renaissance, including portraits of Galeazzo Marescotti by *Sperandio*, Isotta da Rimini and Leon Battista Alberti by *Matteo dei Pasti*, and Niccolò Piccinino by *Vittore Pisano*. — Room XVI.: Mediæval and Renaissance sculptures; at the wall beside the windows, statue of pope Boniface VIII. (about 1300); numerous monuments to Bolognese professors, the most noteworthy of which is that of the celebrated jurist Bartol. di Saliceto (d. 1412) by *Andrea da Fiesole*. — Room XVII.: choral-books, with miniatures of the 14th and 15th centuries.

In addition to the Palazzo Galvani the Museum also occupies a part of the adjoining ***Archiginnasio Antico** (Pl. E, 5), erected as a university in 1562 by *Terribilia*, and since the removal of the latter (p. 318) used as a *Biblioteca Comunale* (open daily 11-4; several valuable MSS.).

In the Piazza Galvani, in front of the Archiginnasio, is a *Statue of Galvani*, in marble, by Cenetti, erected in 1879.

We now proceed to the S. to the Piazza Cavour (Pl. E, 5) in which the new *Banca Nazionale* (Pl. 24; F, 5), by Cipolla, is situated on the right, and the *Palazzo Guidotti* (Pl. 46) on the left. The latter was rebuilt by *Cor. Monti*, the architect of several other modern buildings in the town. The Via Garibaldi leads hence to the Piazza Galileo (Pl. E, 6), in which is situated the church of —

***S. Domenico,** formerly *S. Bartolommeo*, but re-dedicated to St. Dominicus, who was born in Castile in 1170, and died here in 1221. The church is in the Romanesque style, dating from the 12th cent., with a dome over the cross, but it was completely remodelled in the 18th century.

Interior. 3rd Chapel on the right, above the altar a Madonna by *Scarsellino da Ferrara*, under glass. — Right Transept: Chapel of S. Domenico, containing the tomb of the saint, a *Sarcophagus ('arca') of white marble dating from 1267, the sarcophagus itself completed, with reliefs from the life of the saint, by pupils of *Niccolò Pisano;* *Reliefs in front by *Guglielmo* (some of them perhaps from designs by the master himself), the statues by *Niccolò dell' Arca* (d. 1494), who received his surname from this work, and by *Cortellini*, reliefs on the base by *Alfonso Lombardi* (d. 1537). The kneeling *Angel on the left was until recently regarded as a work of *Michael Angelo* (1494), but the less attractive angel to the right of the spectator is now attributed to him instead of the other. The same great master is also supposed to have executed the drapery of St. Petronius immediately over the sarcophagus with the church in his hand. In the half-dome over the arca, a *Transfiguration of the saint', by *Guido Reni;* (r) the saint resuscitating a boy, by *Tiarini;* (l.) the saint burning heretical documents, by *Lionello Spada;* adjoining the choir, on the

right, *Filippino Lippi*, Madonna and saints, 1501. — In the CHOIR, magnificent inlaid *Stalls by *Fra Damiano da Bergamo*, 1528-51, among the finest of the kind in Italy. Between the 1st and 2nd chapels on the left of the choir is the monument of 'Hencius Rex', or king Enzio (p. 310), frequently restored; in the 2nd chapel (r.) that of Taddeo Pepoli by *Jacopo Lanfrani*, 1337; opposite to it a portrait of St. Thomas Aquinas (d. 1274; much retouched). — LEFT Transept: The CAPPELLA DEL ROSARIO contains the tombs of *Guido Reni* (d. 1642; to the left a memorial stone; his grave under a slab in the centre) and the talented paintress *Elisabetta Sirani* (died of poison at the age of 26, in 1665). The frame round the altar-piece consists of small paintings by *Guido Reni*, the *Carracci*, *Elisabetta Sirani*, and others. In the vestibule of the side-entrance (to the right in going out) is the monument of the jurist Alessandro Tartagni, by *Francesco di Simone* (1477). Opposite is the monument of the Volta family, with St. Proculus by *Prospero Clementi* (about 1580).

In the Piazza Galileo rise two columns with statues of the saint and the Madonna and two *Monuments* of the 13th cent., the more important of which, borne by nine columns, was erected in 1207 in honour of *Rolandino Passeggieri*, who distinguished himself in the contests between the town and the Emp. Fred. Barbarossa (restored in 1868).

In the vicinity, in the first piazza to the S., is the *Pal. Bacciocchi* (Pl. E, 6), with a façade by *Andrea Palladio* and a colonnade by *Bibbiena*. It is now occupied by the *Tribunale*, or law-courts.

To the W. in the Strada Azeglio (formerly S. Mamolo) is the **Pal. Bevilacqua-Vincenzi* (Pl. D, 6), ascribed to *Bramantino*, with a superb court, the finest of its style (perhaps by *Gasparo Nadi*, about 1483), but without the usual arcade on the ground-floor. In 1547 the Council of Trent sat here for a short time. — The Via Urbana then leads to the —

**Collegio di Spagna** (Pl. D, 6), at the corner of the Via Saragozza, founded in 1364 by Cardinal Albornoz. The fine court is adorned with frescoes (restored) by *Ann. Carracci* and a Madonna (above) by *Bagnacavallo*, and the chapel contains a Madonna by *Marco Zoppo* (at the high-altar) and frescoes by *Lippo di Dalmasio* (14th cent.; to the right). The Coronation of Emp. Charles V. at S. Petronio by Bagnacavallo is covered by whitewash. — A little to the N. is the church of *S. Paolo* (Pl. 20; D, 5), erected by Magenta in 1611, with pictures by Lod. Carracci (2nd chapel on the right, Paradise), Guercino (in the 4th chapel on the right), and other masters. — Obliquely opposite to it are the *Pal. Zambeccari di S. Paolo* (Pl. 58; D, 5), and the suppressed chapel of the *Frati di S. Spirito*, with a charming Renaissance façade, adorned with two rows of pilasters, medallions, and an attica in terracotta.

We now return by the Via d'Azeglio to the Piazza Vitt. Emmanuele.

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From the N. side of the Piazza del Nettuno (p. 309) the busy VIA RIZZOLI, formerly *Mercato di Mezzo* (Pl. E, 4) leads to the E. to the leaning towers (see below). — In the neighbouring Via dell' Indipendenza (Pl. E, 4) rises the cathedral-church of —

**S. Pietro**, in the 'baroque' style, begun in 1605. It consists of a spacious nave with circular vaulting, the aisles being partly converted into chapels with lofty galleries, and partly into separate apartments. In the chapter-room, St. Peter with the Madonna; above the choir an Annunciation, the last work of *Lod. Carracci.* — Adjoining it on the N.E. is the *Palazzo Arcivescovile* (Pl. 28), with a court constructed by Tibaldi in 1577. — In the vicinity, to the N.W. of S. Pietro, is the small church of the *Madonna di Galliera* (Pl. 13; D, E, 4), with an interesting, but dilapidated façade of 1470. — Opposite is the *Pal. Fava* (Pl. 41; D, 4), with fine *Frescoes by the *Carracci* from the myths of Jason and Æneas.

We now return to the Via Rizzoli, at the E. end of which, nearly in the centre of the town, are the Leaning Towers (Pl. F, 4), the most singular structures in Bologna. The **Torre Asinelli** (Pl. 32), erected in 1109 by *Gherardo degli Asinelli*, which looks prodigiously high when seen from the pavement below, is 320 ft. in height and 4 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. The **Torre Garisenda** (Pl. 33), erected in 1110 by *Filippo* and *Ottone Garisenda*, is 163 ft. high only, but is 10 ft. out of the perpendicular. Dante (Inferno xxxi. 136) compares the giant Antæus, who bends towards him, to this tower, 'when a cloud passes over it'. The latter is probably the only one of the many leaning towers in Italy whose obliquity has been intentional (comp. p. 345), but it was found impossible to complete it.

In the Piazza di Porta Ravegnana, in front of the leaning towers, stands the handsome **Guildhouse of the Stracciatori** ('Universitas Interpolatorum'), said to have been built by *Franc. Francia* in 1496 and restored in 1620.

From the leaning towers five streets radiate to the gates of the same names: the Via Castiglione, S. Stefano, Mazzini, S. Vitale, and Zamboni. To the right at the corner of the Via S. Stefano and Via Castiglione is situated the ***Palazzo della Mercanzia** (Pl. F, 5), or *Foro de' Mercanti* (Chamber of Commerce), a Gothic structure, said to have been erected in 1294, and restored by the Bentivogli in 1493. The interior is adorned with the armorial bearings of all the jurists who taught law here from 1441 to 1800. — Farther S. in the Via Castiglione is the *Pal. Pepoli* (Pl. 51; F, 5), of 1344, the castellated residence of this once powerful family, with a rich gateway and an imposing court with a colonnade on one side and arched passages on the three others. — Farther on, to the right, rises the handsome new *Cassa di Risparmio* (Pl. 25; E, 5), with arcades on the ground-floor, and handsome wrought-iron gratings at the windows; the plan of this palace, as well as of other buildings in the town, was designed by *Giuseppe Mengoni* (p. 132). Between the Porta Castiglione and the Porta S. Stefano large public pleasure-grounds have been laid out.

On the left in the Via S. Stefano is situated —

***Sto. Stefano** (Pl. F, 5), a pile consisting of seven different churches, containing ancient columns and mural paintings, and, according to an inscription still extant (of which there is a copy on the exterior to the left, of 1769), occupying the site of a temple of Isis, having probably been founded in the 5th century. The churches are not all on the same level, the last having been constructed as a crypt below the first. The *first* church, of 1637, contains nothing noteworthy. — A chapel leads thence to the left into the *second* church (now undergoing alteration), **S. Sepolcro*, originally the *Baptistery*, surrounded by an ambulatory, and erected for its present purpose before the year 1000. In the 12th cent. the tomb of St. Petronius was added in imitation of the Holy Sepulchre at Jerusalem, and a brick column was placed adjacent to each of the antique marble columns. The ambo with the symbols of the evangelists is of the 9th century. Over the altar are frescoes of the 15th cent. by an unknown master. — To the left is situated the *third* church (also in course of alteration), that of *SS. Pietro e Paolo*, an ancient basilica, in which the last column to the right of the altar has an antique Ionic capital. The altar adjoining the choir on the left is a sarcophagus dating from the 9th cent., and adorned with a cross between two peacocks; it contains the bones of the martyr St. Vitalis (d. 382). Above it, a Madonna with saints by *Lor. Sabbatino* (d. 1577). On the right the sarcophagus of the martyr Agricola (9th cent.), the saint being represented with wings, between a stag and a lion; above it a crucifix by *Simone da Bologna*, surnamed *de' Crocifissi* (14th cent.). — We now return to the second church, whence the first door on the left leads us to the *fourth* church, the *Atrio di Pilato;* in the centre is a font with an inscription mentioning the Lombard king Luitprand (d. 744). Chapel on the left, Crucifixion by *Franc. Francia.* To the right of the portal is the *fifth* church (below the first), *della Confessione*, dating from the 11th century. — The *sixth* church, *della Consolazione*, adjoins the Atrio di Pilato on the right. — Lastly, on the left, rises the *seventh* church, *della Trinità*, resting on pillars, in the centre of which is a series of columns with Romanesque capitals. 3rd Chapel on the right, an Adoration of the Magi in wood (14th cent.). — To the right the handsome cloisters (13th cent.) of the suppressed Celestine monastery.

The Piazza in front of the church contains several handsome Renaissance buildings. A side-street to the right now leads to —

**S. Giovanni in Monte** (Pl. F, 5, 6), one of the oldest churches in Bologna, founded by St. Petronius in 433, re-erected in the Gothic style in 1440, and restored in 1824. It consists of a low nave with aisles and a short transept, and a façade and dome of more recent date.

Interior. 1st Chapel on the right, Christ appearing to Mary Magda-

lene in the garden, by *Giacomo Francia;* 3rd Chapel, *St. Joseph on the right, St. Jerome on the left, both by *Guercino.* 7th Chapel, *Madonna enthroned with four saints and angels, by *Lorenzo Costa.* In the Choir, Coronation of the Virgin, by *L. Costa;* stalls by *Paolo Sacca*, 1523; above them, the busts of the twelve apostles in terracotta, by *Alfonso Lombardi.* The N. transept contained Raphael's St. Cecilia down to 1796 (p. 320; the frame by *Formigine* is the original). 6th Chapel on the left, *Statue of Christ in wood over the altar (15th cent.). 5th Chapel on the left, Call of the sons of Zebedee, by *Cesi.* 2nd Chapel on the left, St. Francis, by *Guercino.*

The last cross-street to the right in the Via S. Stefano, near the gate, leads to the church of **Madonna del Baracano,** which possesses a fine portico and contains a fresco by *Costa*, representing the Madonna with Giovanni Bentivoglio and his wife at her feet (1472). The framework of the high-altar is by *Properzia de' Rossi.*

At the beginning of the Via Mazzini (Pl. F, G, H, 5), opposite the Torre Garisenda, at the corner of the Via S. Vitale, is the church of **S. Bartolommeo di Porta Ravegnana** (Pl. F, 4), a gaudy dome-covered church with paintings by *Angelo Colonna*, erected about 1530 by *Andrea Marchesi*, surnamed *Formigine*, and afterwards in part modernised. The 4th altar on the right contains an Annunciation (1632), one of the best works of *Franc. Albani* (1632), and a Nativity, and Flight to Egypt, by the same master. — Farther on in the Via Mazzini, on the left, No. 244, is the —

**Pal. Sampieri** (Pl. 54; F, 5), with the inscription '*Galleria Sampieri*' (admission $^1/_2$ fr.), adorned with admirable frescoes from the myth of Hercules by the *Carracci* and *Guercino.* The celebrated old picture-gallery it once contained has been sold. The present collection (good light necessary) consists chiefly of works by pupils of Guido Reni and Guercino. Many of the names in the written catalogue are arbitrary.

2nd R. Frescoes on the ceiling: *Hercules contending with Jupiter; right wall, Ceres seeking Proserpine, by *Lod. Carracci.* Pictures: 46. *Elisabetta Sirani*, Putti; 76. *Scarsellino*, Madonna and saints; 134. *Parmeggianino*, Madonna; 73. *Annib. Carracci*, Old woman spinning. — 3rd R. Frescoes on the ceiling: The path to virtue is difficult; right wall, Giant struck by lightning, both by *Annib. Carracci.* Pictures: 147. *Domenichino*, Mater dolorosa; 164. Olympus. — 4th R. Frescoes on the ceiling: Hercules and Atlas. Wall on the right, Hercules and Cacus with the lion's head, by *Agost. Carracci.* Pictures: 166. *Guido Reni*, Circe; 162, 163. Portraits by *Agost. Carracci;* 152. *Cavedone*, Christ and the tribute-money. — 5th R. Ceiling-painting: Hercules and Antæus, by *Guercino.* Pictures: 242. *Carracci*, Madonna; *232. *Salvator Rosa*, Storm. — 6th R. Ceiling-painting: *Genius of strength, by *Guercino.*

The adjoining *House of Rossini* (Pl. 59) was erected by the great composer in 1825, and adorned with inscriptions from Cicero and Virgil (recently marked by a tablet).

**Ai Servi** (*S. Maria ai Servi;* Pl. G, 5), at the corner of the Str. Maggiore and Cartoleria Nuova, erected by *Andrea Manfredi* in 1393, with remarkably thin columns placed very wide apart, is adorned with frescoes (much damaged) on the façade, dating from the 17th century.

Interior. Over the high-altar, completed by *Montorsoli* in 1561: Christ risen from the Dead, and Mary and St. John, below (l.) Adam, (r.)

Moses, at the back the portrait of the donor Giulio Bori. Below the organ are small frescoes by *Guido Reni*. 7th altar on the left, Annunciation, by *Innocenzo da Imola*. The place of the 3rd altar on the left is occupied by the monument of Lod. Gozzadini in stucco, by *Giov. Zacchio*. 2nd altar: Christ and Magdalene, by *Fr. Albani*. In the choir, on the right, a terracotta relief, representing the Madonna and SS. Laurence and Eustace with two angels, by *Vincenzo Onofri*, 1503.

**SS. Vitale ed Agricola** (Pl. 23; G, 4), in the Via S. VITALE, was consecrated in 428 by St. Petronius, and restored in 1872. The large chapel on the left contains an *Altar-piece (covered) by *Fr. Francia*. Side-frescoes on the right representing the Adoration of the Shepherds by *Fr. Francia*, on the left the Conception by *Bagnacavallo*. — Opposite is the *Palazzo Pedrazzi*, formerly *Fantuzzi* (Pl. 40; G, 4), built in 1605 from designs by Andrea Marchesi, surnamed Formigine, which contains a superb staircase by P. Canali.

The most northern of the streets radiating from the leaning towers is the VIA ZAMBONI (Pl. F, G, H, 3, 4,) or S. Donato, to the right in which is the effective and well-proportioned *Pal. Malvezzi-Medici* (Pl. 49), built by Bart. Triachini in 1550. Farther on, in the small PIAZZA ROSSINI, which is named after the celebrated composer, who attended the neighbouring Liceo Filarmonico (Pl. 26) in 1807-10, is —

***S. Giacomo Maggiore** (Pl. F, 4), founded in 1267, consisting of a nave with barrel-vaulting of 1497, with a portico erected in 1483 by *Gasparo Nadi*, and adorned with several excellent pictures.

Over the altar, immediately to the right of the entrance, is the 'Vergine della Cintura', by an early Bolognese master (covered); 3rd Chapel on the right: *Ercole Procaccini*, Conversion of Saul; 5th Chapel, *Passerotti*, Madonna enthroned, with saints and the donor; 7th Chapel, *Marriage of St. Catharine, by *Innocenzo da Imola* (1536; the green colour unfortunately faded); 9th Chapel, St. Rochus with an angel, by *Lod. Carracci;* 11th Chapel, erected by *Pellegr. Tibaldi*, the teacher of Carracci, and decorated by him with frescoes. In the CHOIR large paintings of the Resurrection, etc., by *Tommaso Lauretti*. The 3rd chapel in the retro-choir contains a gilded altar with numerous saints; to the left, on the wall, a large painted crucifix by *Simone de' Crocefissi* (1370). The 6th *CAP. DE' BENTIVOGLI, erected in 1486 and paved with coloured and glazed tiles, contains a *Madonna, with angels, on the right S. Sebastian, on the left the founder, the best work of *Fr. Francia*, and frescoes by *Lorenzo Costa*, representing the Triumph of life and death, after Petrarch, on the left, and the Bentivogli family on the right (1488); the frescoes above are by *Giacomo Francia;* equestrian statue of Annibale Bentivoglio by *Niccolò dell' Arca* (1458); opposite to it the *Monument of Antonio Bentivoglio (d. 1435) by *Jacopo della Quercia*. The 9th Chapel in the left aisle contains a Presentation in the Temple, by *Orazio Sammachini*.

The sacristan of S. Giacomo also keeps the keys of the adjacent oratory of ***S. Cecilia** (Pl. 4; F, 4), erected in 1481 for Giovanni Bentivoglio. The frescoes by *Lor. Costa*, *Fr. Francia*, and their pupils represent the legend of St. Valerian and St. Cecilia (Nos. *1 and 10 by *Fr. Francia*, 2 and 9 by *Costa*, *3 and 8 by *Giacomo Francia*, 4 by *Chiodarolo*, 5, 6, and 7 by *Aspertini*).

Opposite, on the left side of the street, is the *Pal. Malvezzi-Campeggi* (Pl. 50), by Andrea and Jac. Marchesi, with an interesting court. Adjacent is the *Palazzo Magnani-Guidotti* (Pl. 48), by Dom.

Tibaldi, 1577, with frescoes in the interior by the Carracci. — Then the *Teatro Comunale* (Pl. 60; F, 4). — On the right we next observe the —

**University** (Pl. G, 3, 4), established since 1803 in the old *Palazzo Cellesi*, with a court by *Bart. Triachini*. After that of Salerno, it is the oldest in Italy, having been founded in 1119, and now possesses a staff of 50 professors and 400 students (comp. p. 308) and a considerable number of scientific institutions (clinical hospital, anatomical theatre, natural history collections, open on Sundays, botanical garden, and observatory).

The extensive **Library** of 100,000 vols. is open daily, 10-2 o'clock, except Sundays. The oldest of the MSS. is that of Lactantius; also letters from Voltaire to Fred. the Great, miniatures, etc. The celebrated linguist *Giuseppe Mezzofanti* (born at Bologna 1776, died at Naples in 1849), professor of Oriental languages at the university, was once librarian here. At the age of 36 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42.

The **Geological Museum** was established in 1871 in an adjoining building, Via Luigi Zamboni 2530, under the superintendence of Prof. Capellini, who has enriched it with interesting fossils from the neighbourhood of Bologna, minerals from different parts of Europe and America, and a collection of prehistoric anthropological curiosities. — The *Tower* commands a good survey of the town.

We next proceed to the —

***Accademia delle Belle Arti** (Pl. G, 3), established in the old College of the Jesuits. It contains on the Ground-Floor collections of casts and modern works of art; on the First Floor (l.) a collection of weapons *(Oploteca)*, comprising arms captured from the Turks, Venetians, etc., and (r.) a valuable **Picture Gallery*, or *Pinacoteca*, consisting chiefly of works of the Bolognese School arranged in eight saloons and rooms (open daily from 9-3 or 4, according to the season; admission 1 fr.; on Sundays gratis; catalogue 60 c.). Each picture bears the name of the painter.

The visitor imbued with the modern taste for the historical study of art, will find little attraction in the works of the Seventeenth Century, which form the chief boast of the gallery. Although it would be unfair to depreciate the undoubted talent and skill of these late masters, their works are unsatisfactory owing to the absence of any definite aim or indication of progress, and from the obvious pains which have been taken to reproduce trite themes in an interesting manner. In the department of fresco painting the works of these Bolognese eclectics (see p. 309) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by *Guido Reni*, the most talented master of this school: No. 134. Madonna della Pietà, remarkable for its masterly grouping, which again recurs in No. 136, the Crucifixion, and which places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 135, the Slaughter of the Innocents, exceptionally harmonious and dignified in character; No. 139, St.

Andrea Corsini, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the Ecce Homo which was so popular in the 17th century. The most interesting work of *Lodovico Carracci* is probably No. 45, the Nativity of St. John. *Annibale Carracci's* Madonna and saints (No. 36) has the merit of stately architectural arrangement. The Communion of St. Jerome (No. 34) by *Agostino Carracci* is very inferior to Domenichino's treatment of the same subject in the Vatican. *Domenichino's* scenes of martyrdom are far from pleasing, but *Guercino's* Madonna with the two Carthusian monks (No. 13) is a devotional picture of profound sentiment. — The gallery also possesses several valuable works of the Earlier Period of Italian art. Thus No. 78, a Madonna by *Fr. Francia*, exhibits features of resemblance with *Perugino*, who is represented here by one of his finest works (No. 197, Madonna and saints). We also obtain a good survey here of the masters who went over from Francia's school to that of Raphael: thus, 204. *Timoteo della Vite*, Mary Magdalene; 292, 90. *Innocenzo da Imola*, Madonna and saints, and Holy Family. — The gem of the gallery, however, is Raphael's St. Cecilia (No. 152), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distribution and graduation of the characters, — and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise.

Corridor A: 16. *Guercino*, Joseph the Carpenter; 39, 40. *An. Carracci*, Annunciation; 280. *Elis. Sirani*, Mary Magdalene.

Corridor B: 64. *Fr. Cossa*, Madonna, with SS. Petronius and John (1474); *292. *Innoc. da Imola*, Madonna and Child, with saints.

Corridor C: 102. *Giotto*, SS. Peter and Paul, and the angels Michael and Gabriel, the wings of an altar-piece (now at Milan, p. 137) from the church degli Angioli; 205. *Ant. Vivarini* and *Bart. da Murano*, Altar-piece (1450); 163, 159, 164, 161, Altar-pieces by *Simone da Bologna* and *Jacopo Avanzi;* 203. *Vitale*, Madonna (1320). In the glass-cabinet are some niellos, by *Franc. Francia.*

Corridor D: 392. *Lor. Costa*, Madonna enthroned and two saints (1491); 275. *Raphael Mengs*, Portrait of Clement XIII.; 61. *Cima da Conegliano*, Madonna; 129. *Giul. Bugiardini*, Madonna and Child with John the Baptist; 294. *Pontormo*, Madonna; *83. *Fr. Francia*, Christ mourned over by angels; 372. *Hugo van der Goes*, Madonna in a garden; 116. *Parmeggianino*, Madonna and Child with saints; 297. *Amico Aspertini*, Adoration of the Holy Child.

Room E: 182. *Tiarini*, Entombment; *135. *Guido Reni*, Massacre of the Innocents; 138. *Guido Reni*, Madonna del Rosario,

painted on silk in 1630 (as a procession-flag); *13. *Guercino*, St. Bruno and another Carthusian worshipping the Virgin in the desert; *137. *G. Reni*, Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass; 12. *Guercino*, William of Aquitaine receiving the robe of the Order of St. Felix; *136. *G. Reni*, Crucifixion ('Cristo dei Cappuccini', the high-altar of whose church it formerly adorned); 208. *Domenichino*, Death of Peter Martyr; *134. *G. Reni*, Madonna della Pietà, below are SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (painted in 1616 for the Town Council, who presented the painter with a valuable gold chain and medal, in addition to his remuneration); 141. *G. Reni*, Madonna enthroned; 140. *G. Reni*, St. Sebastian; *139. *G. Reni*, St. Andrea Corsini.

Room F: 371. *Fr. Francia*, Madonna and saints, with the Infant Christ above in the 'mandorla'; *84. *Giac. Francia*, Madonna and four saints, 1526; 122. *Niccolò da Cremona*, Entombment; *78. *Francesco Francia*, Madonna and Child, four saints, angels, and the donor (1494); *197. *P. Perugino*, Madonna in gloria, with the archangel Michael, SS. John, Catharine, and Apollonia; 79. *Fr. Francia*, Madonna with John the Baptist, St. Jerome, and angels; *204. *Timoteo della Vite*, Mary Magdalene; *90. *Innocenzo da Imola*, Holy Family and two donors; 89. *Innocenzo da Imola*, Archangel Michael subduing the dragon; 198. *Vasari*, Banquet of Gregory I., 1540; 80. *Fr. Francia*, Madonna enthroned, with SS. John the Baptist, Stephen, George, and Augustine; 210. Old copy from *Raphael*, Young St. John (a replica of the same in the Uffizi at Florence).

**152. *Raphael*, St. Cecilia surrounded by four other saints, painted in 1513 on the commission of Cardinal Lorenzo Pucci for the church of S. Giovanni in Monte (p. 316). It was at Paris from 1796 to 1815.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly echo falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it by singing. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. Sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalene, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. . . . In the second line stand SS. John the Evangelist and Augustine (or Petronius?). . . . A crowning touch is added to the careful distribution of the figures and well-balanced discrimination of expression by the harmonious arrangement of the colours. The strongest and most intense tone is afforded by the yellow tunic of St. Cecilia, embroidered with gold; in the St. Paul the predominant tint is the red of his mantle, relieved by the green under-garment; the Magdalene's dress is of a violet colour. The toning down and blending of the ground-tints is effected through the two saints in the background, who thus fulfill the same function in regard to the colouring that they do with respect to the expression and composition. [illegible] *d Michelangelo*',

133. *Bagnacavallo* (after Raphael), Holy Family; 65. *Lorenzo Costa*, Three saints (1502); 81. *Fr. Francia*, Madonna adoring the Child, with saints and donors.

Room G: *45. *Lod. Carracci*, Birth of the Baptist; 183. *Tiarini*, Nuptials of St. Catharine; 34. *Agostino Carracci*, Communion of St. Jerome; 207. *Domenichino*, Madonna del Rosario; 55. *Giacomo Cavedoni*, Madonna in glory with saints; 37. *Ann. Carracci*, Madonna with saints; 2. *Albani*, Baptism of Christ; *42. *Lod. Carracci*, Madonna with SS. Dominic, Francis, Clara, and Mary Magdalene, being portraits of members of the Bargellini family, at whose cost the picture was painted; 206. *Domenichino*, Martyrdom of St. Agnes; *36. *Ann. Carracci*, Madonna with SS. Louis, Alexis, John the Baptist, Francis, Clara, and Catharine; 35. *Ag. Carracci*, Assumption; 47. *Lod. Carracci*, Conversion of Paul.

Room H: 175. *Elisabetta Sirani*, St. Anthony of Padua; 117. *Mazzolini*, Mary and Joseph adoring the Child; 82. *Francesco Francia*, Picture in three sections, on the left, the Adoration of the Shepherds, in the centre the Madonna and Child, on the right the Crucifixion in a beautiful landscape; *142. *G. Reni*, Chalk sketch for the Ecce Homo; 74. *Prospero Fontana*, Entombment. In the centre: 360. *Niccolò Alunno da Foligno*, Madonna adoring the Child, with the Annunciation on the back, presented by Pius IX. in 1856. — Rooms I, K, and L contain modern pictures.

Traversing the Via delle Belle Arti we next reach the *Pal. Bentivoglio* (Pl. 34; F, 3), erected by this powerful family in the 16th cent. on the site of their ancient mansion which was destroyed under Julius II. — A little to the S.W., in the Piazza S. Martino (Pl. F, 3, 4), is situated the church of —

**S. Martino Maggiore**, a Carmelite church of 1313 in the Gothic style.

1st Chapel on the left: Enthroned Madonna with SS. Rochus, Sebastian, and angels by *Francia;* 5th altar on the left, Assumption by *Lor. Costa* (?); 5th altar on the right, Madonna and saints by *Aspertini;* 4th altar on the right, SS. Joachim and Anna by *Giov. Taraschi* (1558); 1st altar on the right, *Girol. Carpi*, Adoration of the Magi.

On the N. side of the town, within the walls, and near the *Porta Galliera*, which leads to the station, rises the slight eminence of **La Montagnōla** (Pl. E, F, 1, 2), converted during the first French occupation into a promenade. Fine view of the town, with the villas on the spurs of the Apennines in the foreground. The *Giuoco di Pallone* (Pl. E, F, 2; p. 307) is situated here. In 1848 the Austrians were attacked here by the Bolognese and compelled to evacuate the town. On the S. is the *Piazza dell' Otto Agosto*, formerly *Piazza d'Armi.* — New public *Pleasure Grounds (Giardini Margherita)* have been laid out between the Barriera S. Stefano (Pl. H. 7) and the Porta Castiglione (Pl. F, 7).

About 1/2 M. beyond the Porta d'Azeglio (Pl. D, 7), on the 2nd road to the right, and near the Casa Minghetti, is situated the church of *S. Maria*, called *Mezzaratta*, containing early Bolognese frescoes of little interest to the ordinary traveller. About 3/4 M. farther, on a height to the left of the road, rises **S. Michele in Bosco** (1437), once an Olivetan monastery (suppressed in 1797). In the church are remains of frescoes by *Bagnacavallo* and others. The court is adorned with frescoes by the *Carracci* and their pupils, from the history of St. Benedict and St. Cecilia, unfortunately much injured. The monastery was converted into a royal château *(Villa Reale)* in 1860, and is now an *Orthopædic Institute*. Fine view (cab, see p. 307). The visit to S. Michele may be combined with that to the Certosa (see below), the whole round forming a beautiful drive of about 2 hours.

Outside the Porta S. Isaia (Pl. A, 4), at the W. end of the town, is situated the ***Certosa** (formerly a Carthusian monastery), erected in 1335, and consecrated in 1801 as a *Campo Santo*. It occupies the site of an old Etruscan burial-ground, discovered here in 1869. The route to it is by the principal road from the gate; after 9 min. a cross indicates the way to the cemetery, which is reached in 5 min. more. — From the Porta Saragozza the Campo Santo is reached by following the arcades of the Madonna di S. Luca to the point where they divide (see below) and then turning to the right. — The custodian of the cemetery is well-informed (fee 1/2-1 fr.).

The church contains a few paintings by *Elisabetta Sirani* and others. At the beginning of the Cloisters are ancient tombstones from suppressed churches, arranged according to centuries: at the entrance 13th cent., then 15th on the right, 14th on the right (including monuments of professors with scenes from their lecture-rooms), and 16th on the left; in the arcades modern monuments, most of them in marble, including figures of Faith by *Galletti* and Grief by *Monari*. In the centre are the ordinary graves. Among many illustrious names on the former are those of the philologist *Gaspar Garatoni* (d. 1817) and the talented *Clotilda Tambroni* (d. 1817; p. 308); the principal families of the town also possess vaults here. Thus the monument of *Letizia Murat Pepoli* (d. 1859), with a statue of her father King Murat ('propugnatore dell' italica indipendenza'), executed by *Vinc. Vela*. A rotunda here contains the busts of celebrated professors of the present century, *Mezzofanti*, *Galvani*, *Costa*, *Schiassi*, *Mattei* (teacher of Rossini), etc.

In the *Via Saragozza*, leading to the Porta Saragozza (Pl. B, 6) in the S.W. corner of the town, stands, on the left, the *Palazzo Albergati* (Pl. C, 6), built by Peruzzi in 1540. Outside the gate lies the church of *S. Giuseppe* (Pl. A, 6), containing a S. Apollonia by Marco Zoppo (altar-piece). On the *Monte della Guardia*, an eminence 3 M. to the S.W., of Bologna, rises the handsome pilgrimage-church of the ***Madonna di S. Luca,** erected by *Dotti* in 1731, so called from an ancient picture of the Virgin ascribed to St. Luke, and brought from Constantinople in 1160. The hill is ascended by a series of *Arcades*, consisting of 635 arches with numerous chapels, constructed in 1676-1739, and 1 1/2 M. in length. They begin a short way beyond the gate and send a branch to the Campo Santo (see

above). Remarkably fine *View from the summit, extending from the Apennines to the Adriatic, particularly from below the portal of the church and from the new intrenchments. The roof of the church is also an admirable point of view, but the narrow staircase without railings requires a steady head. Cab to the foot of the hill 1½ fr. (thence to the top a walk of ½ hr.); the charge for driving to the top is 15-20 fr. (two horses required). This excursion may be combined with a visit to the Campo Santo.

## 48. From Bologna to Ravenna.

52½ M. Railway (belonging to the *Ferrovie Meridionale*) in 3-3½ hrs. (fares 9 fr. 50, 6 fr. 70, 4 fr. 30 c.). The train follows the main line to Ancona and Brindisi as far as *Castel Bolognese*, whence Ravenna is reached by a branch-line.

The train follows the direction of the ancient Via Æmilia (p. 283), and traverses a fertile plain. To the right in the distance rise the Apennines. — 4½ M. *San Lazzaro*; 7 M. *Mirandola*; 10½ M. *Quaderna*; 15 M. *Castel S. Pietro*, with a château built by the Bolognese in the 13th cent., on the *Sillaro*.

21½ M. **Imola** (*S. Marco*), on the *Santerno*, an ancient town with upwards of 9400 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornelii*, named after its founder L. Cornelius Sulla, but is mentioned by Paulus Diaconus, the Lombard historian of the period of Charlemagne, as *Imolae*. After many vicissitudes the town was incorporated with the States of the Church by Pope Julius II. in 1509. Imola was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of S. Cassiano. The painter Innocenzo da Imŏla (Francucci, b. 1506; p. 309) was also a native of Imŏla. The train then crosses the *Santerno*.

26 M. **Castel Bolognese** (poor restaurant), an ancient stronghold of the Bolognese, constructed in 1380, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Piccinino in 1434. — Railway-journey hence to Ancona, see *Baedeker's Central Italy*.

The branch-line to Ravenna diverges here to the E., passing *Solarolo*, *Lugo*; 31 M. *Bagnacavallo* (birthplace of the painter Ramenghi, p. 309, who is generally called after his native town), *Russi*, *Godo*. — 52½ M. *Ravenna*.

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**Ravenna.** — **Hotels.** Spada d'Oro (Pl. a; D, 4), Via Farini, R. 2-2½, L. ½, A. ¾ fr.; *S. Marco (Pl. b; E, 4), in the same street; Tre Ferri, by the theatre, unpretending. — *Caffè del Risorgimento*, in the Piazza Vitt. Emmanuele.

**Cabs:** per drive 1, at night 1½ fr., two-horse 1½ or 2 fr.; first hour 1½-2½ fr., each additional ½ hr. 75 c. or 1 fr. 25 c.; beyond the town 2 or 4 fr. per hour.

**Photographs.** **Ricci*, at Byron's house, Strada Porta Sisi 296.

**Principal Attractions:** Baptistery (p. 326), S. Vitale (p. 328), S. Na-

zario e Celso (p. 329), S. Maria in Cosmedin (p. 330), S. Apollinare Nuovo (p. 330), S. Apollinare in Classe (p. 332).

*Ravenna*, a town of ancient origin, and formerly the capital of a province, with 12,000 inhab. (commune 60,300), is situated in the plain between the rivers *Lamone* and *Ronco* (Rom. Bedesis), in a somewhat unhealthy locality. The town is 3 M. in circumference, but nearly one-half of the area is occupied by gardens. It was originally a seaport, but is now nearly 6 M. distant from the sea. After the Porto Candiano had become choked up, the *Canale Naviglio* was constructed in 1737, in order to connect Ravenna with the sea. The present harbour of Ravenna is used for the coast-traffic only.

Ravenna is one of the most ancient towns in Italy, but under the Republic was a place of little importance. Augustus constructed the *Portus Classis* and a canal, connected with the Po, round the S. side of the town, and appointed Ravenna the headquarters of the Adriatic fleet. The commerce of the place now improved, and a new quarter was erected between the town and the harbour (*Cæsarea*, a name perpetuated by the ruined church of *S. Lorenzo in Cesarea*). The harbour, however, having been gradually filled up by the deposits of the Po, Classis and Cæsarea fell to decay, while Ravenna continued to be the capital of the province Flaminia. As early as A.D. 44 Ravenna became an episcopal see, *St. Apollinaris*, a disciple of St. Peter, being the first bishop. The Emp. Honorius transferred his residence hither from Rome in 402 on account of the great strength of the place, and in 438 Ravenna was erected into an archiepiscopal see. After the fall of the Western Empire the town was taken by the Herulian *Odoacer*, king of Italy, and again in 493 by *Theodoric the Great*, king of the Ostrogoths, after which it regained much of its former splendour and was the residence of the Gothic kings till 539. It then became the seat of the exarch or governor of the Eastern Roman, or Greek Emperors, and continued under their sway until 752, when the Lombard *Aistulph* banished Eutychius the last exarch and took possession of the town. Shortly afterwards, however, Ravenna was retaken by *Pepin*, king of the Franks, and handed over to the pope, under whose rule it remained, excepting when his authority was disputed on several occasions by the Guelphs and Ghibellines. In 1275 the *Polenta* family, of whom favourable mention is made by *Dante*, obtained the supreme power. In 1318 Ravenna began to be governed by its own dukes; in 1440 it came into possession of the Venetians, under whom its prosperity materially increased; in 1509 it was conquered by Pope *Julius II.*, and it belonged to the *States of the Church* till the treaty of Tolentino in 1797. It was, however, restored in 1815, but again severed from the papal dominions in 1860.

In the History of **Early Christian Art** of the 5-8th century, Ravenna is the most important place in Italy next to Rome. Being less under the influence of the mighty traditions of the past here than at Rome, art was in a position to develop itself more freely, and even to venture on innovations. The connection of Roman and Byzantine art may best be studied at Ravenna, where the traveller will observe how the capitals of the columns were gradually remodelled, and a new style of ornamentation introduced. Besides the basilicas there are also dome-structures, which form a link between Byzantium and some of the churches of western Europe (such as the cathedral at Aix-la-Chapelle). The ancient BUILDINGS of Ravenna belong to two different periods, the first being that of Honorius and his sister Galla Placidia, 404-450 (*Cathedral*, *Baptistery*, *Archiepiscopal Chapel*, *S. Agata*, *S. Nazario e Celso*, *S. Giovanni Battista*, and *S. Giovanni Evangelista*), and the second a Gothic period from 493 to about 550 (*S. Spirito*, *S. Maria in Cosmedin*, *S. Vitale*, *S. Apollinare in Classe*, *Mausoleum of Theodoric*). The basilicas of Ravenna differ from the Roman in

having their porticoes converted into a closed anterior structure, in being destitute of transepts, in possessing columns expressly designed for their object instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the external walls. The campanili moreover are detached and are circular in form. Notwithstanding the alterations of subsequent ages, and the raising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, these noble monuments of triumphant Christianity are profoundly impressive, and their effect is greatly enhanced by the stillness and solitude of the environs. — MOSAIC PAINTING was also extensively practised at Ravenna. The earlier symbolism was gradually abandoned for the historical Christian style, but at the same time the designs became stiff and conventional. The traveller will also have an opportunity here of examining SARCOPHAGI, IVORY CARVING, and other works of the early Christian period, and thus obtain a very comprehensive review of the art products of the centuries preceding the Carlovingian era.

*Lord Byron*, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here (June, 1819, to October, 1821), during which he wrote several of his finest works, the 'Prophecy of Dante', 'Marino Faliero', the 'Two Foscari', 'Cain', 'Heaven and Earth', and the 'Vision of Judgment'.

From the station, in front of which a statue to the Italian patriot *L. C. Farini*, Dictator of Emilia in 1860, was erected in 1878, the *Stradone della Stazione* and *Strada del Monte* lead straight to the PIAZZA VITTORIO EMMANUELE, formerly *Maggiore* (Pl. D,4), in the centre of the town, which is said to correspond with the ancient Forum Senatorium. It is adorned with two lofty columns of granite erected by the Venetians in 1483, and bearing statues of SS. Apollinaris and Vitalis, with a statue of Pope Clement XII. (1738), and a colonnade of eight columns of granite, supposed to have belonged to a basilica erected or restored by Theodoric. Beyond this Piazza is the —

*Piazzetta dell' Aquila* (Pl. I; C, 4), with a granite column crowned with an eagle, erected in 1609 to Cardinal Gaetani.

The Strada del Duomo leads hence to the **Cathedral** (Pl. 10; C, 5) of *S. Orso*, or *Basilica Ursiana*, almost entirely rebuilt by Archb. Guiccioli in the 18th cent. on the site of a church of the year 400, and consisting of nave and aisles with transept, surmounted by a dome in the centre, and a round campanile.

INTERIOR. 2nd Chapel on the right: sarcophagus of SS. Exuperantius and Maximianus. In the S. TRANSEPT is the chapel of the Madonna del Sudore, containing the marble sarcophagi of SS. Barbatian (r.) and Reginald (l.) of the 6th century. The HIGH ALTAR contains a marble sarcophagus with the remains of nine bishops of early date; to the right a silver crucifix with figures of the Bishops of Ravenna, executed in the 6th century, and reliefs in the centre of the 16th century. — In the RETRO-CHOIR, on each side, are several marble slabs with figures of animals, dating from the 6th cent., fragments of an ancient pulpit ('ambo'). — The SACRISTY contains the *Easter Calendar* from 532 to 626 and the **Ivory Throne* of St. Maximian, with basreliefs of the 5th and 6th cent. representing John the Baptist in the centre in front, the four Evangelists on the right and left, and the history of Joseph at the sides. The missing tablets are said to have been carried off during the wars of the 16th cent., one of them, of which a poor copy is shown, being now preserved at Florence. In the lunette above the entrance to the sacristy, to the right, *Elijah in the desert,

fed by the angel, a fresco by *Guido Reni*. The chapel of the Holy Sacrament in the N. TRANSEPT contains the *Falling of the Manna, also by *Guido Reni;* the frescoes on the ceiling, Christ in glory, are by his pupils. In the N. AISLE is the monument of the above-mentioned *Archbishop Guiccioli.*

The ***Baptistery** (Pl. 6; C, 5), *S. Giovanni in Fonte*, or *Battistero degli Ortodossi*, adjoining the cathedral, probably also founded by St. Ursus (d. 396), and dedicated to John the Baptist, is an octagonal structure, with two arcades in the interior, one above the other. The cupola, constructed of semi-spherical tiles, is decorated with remarkably fine *Mosaics of the 5th cent., the most ancient at Ravenna, representing the Baptism of Christ with the river-god of the Jordan and the twelve Apostles. Under these runs a broad frieze, on which, between the groups of light columns, are represented four altars with the open books of the gospels, and thrones with crosses. The upper arcades of the wall are adorned with figures of prophets, and enrichments in stucco. On the lower section of the wall are admirable mosaics. The large font in white marble is of the 5th century, with the original inscriptions of dedication inside. It is intended to raise the level of the whole building considerably by means of machinery. The custodian lives by the *Cappella Giustina* (adjoining the Cathedral), which contains a Bacchic vase.

The **Archiepiscopal Palace** (Pl. 29; C, 5), to the E. of the cathedral, possesses a square vaulted *Chapel of the 5th century. The vaulting is adorned with ancient mosaics representing saints, completed in 547; in the centre, on the groining, four *Angels holding the monogram of Christ; under them the four Evangelists; in the centre of the arches, Christ. The Madonna and two saints over the altar, originally in the cathedral, are of the 11th century. The ante-room contains ancient inscriptions, chiefly of the Christian period, the torso of a magistrate in porphyry, and a relief with children from the temple of Neptune. The episcopal *Archives* comprise about 25,000 documents on parchment.

On the right, at the beginning of the Strada di Classe leading to the Porta S. Mamante, is the **Accademia delle Belle Arti** (Pl. 1; D, 5; open in the forenoon only; ring at the gate, 75 c.).

The interesting PICTURE GALLERY chiefly contains pictures by masters of the place, such as a Crucifixion, Descent from the Cross, and several portraits by *Luca Longhi* (d. 1580); pictures by his son *Francesco;* a Descent from the Cross by *Vasari;* Madonna and saints by *Cotignola;* a large ancient mosaic found near Classe. — On the UPPER FLOOR a collection of casts, among them a bust of St. Apollinaris by *Thorvaldsen;* *Tombstone with recumbent statue of Guidarello Guidarelli, 'guerrier Ravennate', by *Baldelli Giacomelli* of Ravenna (about 1490). Several statues from Canova's studio; Endymion, by *Canova.*

In the Strada di Classe, No. 192, is the secularised Camaldulensian Monastery of **Classe** (Pl. 7; D, 6), now occupied by the Academy. The *Biblioteca Comunale* (first floor; admission daily, 10-2, except on Sundays and holidays), founded in 1714 by the Abbate Caneti, contains upwards of 50,000 vols. and 700 MSS.

At the entrance to the library several Roman and Christian inscriptions and sculptures are built into the walls, such as a good female head, the sarcophagus of a child, with interesting representations, perhaps Christian.

Among the MANUSCRIPTS, is the celebrated MS. of *Aristophanes* of the 10th cent., one of *Dante* of 1369, another by Pietro Dante; letters of *Cicero* of the 15th cent.; commentary of *Benvenuto da Imola;* prayer-book of *Mary Stuart* with miniatures; *visitors' book from the tomb of Dante* (p. 328); the wooden coffin which contained the remains of the great poet, found in 1865 in the course of researches instituted on the 6th centenary of his birth; rare editions, such as the *Decretals of Boniface VIII.*, printed by Fust at Strassburg in 1465, and a number of '*editiones principes*'. There is also a small collection of objects in *ivory*, *bronzes*, and *coins* of the popes, the Medici, and the Malatesta, the *golden ornaments* of the helmet of King Odoacer (?), etc. (all shown gratuitously).

The old *Refectory* of the Camaldulensians (shown by the custodian, or by the sacristan of St. Romuald, door to the right opposite the refectory) contains the Marriage at Cana in fresco, by *Luca* and *Francesco Longhi*, and some fine carving on the door. — The altars of the monastery-church of *S. Romualdo* are richly decorated with rare and beautiful marbles; in the 2nd chapel on the left St. Romuald by *Guercino;* 3rd chapel on the left, a beautiful ciborium (with candelabrum and cross from the sacristy) in lapis lazuli, frescoes by *Longhi.*

**S. Niccolò** (Pl. 21; D, 6), built by Archb. Sergius in 760 (closed), contains numerous paintings by the Augustinian monk *Padre Cesare Pronti* and by *Francesco da Cotignola.*

**S. Agata** (Pl. 2; D, 6; entrance in the Via Mazzini, between Nos. 96 and 97), of the 5th cent., consisting of nave and aisles with a vestibule, contains fine columns of marble. No. 295 in the same street, not far from the Piazza S. Francesco, was once occupied by *Lord Byron* (p. 325), as the memorial tablet records.

**S. Francesco** (Pl. 12; D, 5) is said to have been founded by St. Petrus Chrysologus about the year 450, on the site of a temple of Neptune, but is now entirely modernised.

The INTERIOR consists of nave and aisles, with 22 columns of coloured marble. Unpleasing modern ceiling. At the entrance are several ancient tombstones; on the right that of Ostasio da Polenta of 1396; on the left that of Enrico Alfieri, who died in 1405 as general of the Franciscans. On the right the sarcophagus of the archbishop St. Liberius, of the 5th century. The Cappella del Crocefisso, the 2nd on the right, contains two *Columns of Greek marble with capitals and ornamentation by *Pietro Lombardi.*

Adjoining the church is **Dante's Tomb** (Pl. 41; D, 5; closed, keys at the town-hall; but it may be seen through the gate). The poet died at Ravenna, where he enjoyed the protection of Guido da Polenta, on 14th Sept., 1321, at the age of 56, and was interred in the church of S. Francesco. In 1482 Bernardo Bembo, the Venetian governor (father of the celebrated Cardinal Bembo), caused the present mausoleum to be erected from designs by *Pietro Lombardi*, and it was subsequently restored in 1592 and 1780. It is a square structure with a dome, embellished with medallions of Virgil, Brunetto Latini the poet's master, Can Grande della Scala,

and Guido da Polenta his patrons; opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains. It bears an epitaph attributed to Dante himself: —

*Jura Monarchiae, Superos, Phlegethonta lacusque*
*Lustrando cecini, voluerunt fata quousque,*
*Sed quia pars cessit melioribus hospita castris,*
*A(u)ctoremque suum petiit felicior astris,*
*Hic claudor Dantes, patriis extorris ab oris,*
*Quem genuit parvi Florencia mater amoris.*

The visitors' book formerly kept here, and now preserved at the library (p. 327), contains the following beautiful lines (Purg. xi., 100), written by Pope Pius IX. when here on a visit in 1857:

*Non è il mondan rumore altro che un fiato*
*Di vento ch'or va quinci ed or va quindi,*
*E muta nome, perchè muta lato.*

A marble slab opposite the tomb indicates the site once occupied by the palace of Guido da Polenta.

*S. Michele in Affricisco* (Pl. 20; D, 4), erected in the 6th cent., but now destroyed with the exception of the apse and the clock-tower, still contains fragments of old frescoes.

The *Torre del Pubblico* (Pl. 44; D, 3), a little to the N., is a square leaning tower, of which the history is obscure.

*S. Domenico* (Pl. 9), a basilica in the vicinity, founded by the exarchs and subsequently restored, is adorned with paintings of *Niccolò Rondinelli* of Ravenna. — Near Porta Adriana is the picturesque little church of *S. Giovanni e Paolo* (Pl. 14; B, 3, 4), with an ancient tower, square below, and round above. An ambo in the interior resembles that in the cathedral (p. 325).

***S. Vitale** (Pl. 5; C, 3) was erected in 1526 during the reign of Justinian by Archb. Ecclesius on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It served as a model for the church of St. Sophia at Constantinople (begun in 532), and also to Charlemagne for the cathedral of Aix-la-Chapelle. The church is octagonal ($37\frac{1}{2}$ yds. in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side.

The Interior, unfortunately marred by modern restoration, is divided by eight massive pillars into a central space with a passage around it. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched halves. The lower parts of the pillars are still incrusted with their original coating of rare marble ('Africanone'). The pavement has been raised more than 3 ft., and the street is 7 ft. above the former level.

The Choir is adorned with admirable **Mosaics*, which are however inferior in style to those of earlier date in the Baptistery (p. 326) and to those of S. Maria in Cosmedin (p. 330): Christ enthroned on the globe, angels on both sides; on the right St. Vitalis, and on the left Ecclesius with the church itself. Below, (l.) Emp. Justinian with the bishop Maximian and attendants, and (r.) the Empress Theodora with the ladies of her court, both presenting offerings. On the arch of the choir are represented

Jerusalem and Bethlehem. Above, at the sides, (l.) the four Evangelists sitting, and Isaiah and Jeremiah standing, (r.) Moses as a shepherd, above which he is seen removing his sandals at the burning bush; (l.) he receives the Tables of the Law; on the right, in the central scene, an altar with bread and wine; at the sides the blood-sacrifice of Abel and the bloodless offering of Melchisedech. On the left in the centre, a table at which the three angels are entertained by Abraham, Sarah at the door, and sacrifice of Isaac. In the archway busts of Christ (repainted), the Apostles, and SS. Gervasius and Protasius, sons of S. Vitalis. On the right, at the entrance to the choir, an admirable **Greek Relief* from a temple of Neptune, representing his throne with shells, trident, and genii; opposite to it a modern copy (or perhaps also antique). — In the portico of the sacristy a **Roman Relief*, the Apotheosis of the emperor: the goddess Roma is observed sitting on the left; next to her is Julius Cæsar, with Augustus and Claudius adjacent. On the left, a fragment of a procession with victims, forming part of the same work. Opposite are early-Christian reliefs: Daniel in the lions' den, Christ imparting a blessing, and the Raising of Lazarus (7th cent.).

To the N., at the back of the church, is the *Monument of the Exarch Isaac* (Pl. 42; C, 3; d. 641), consisting of a sarcophagus in a small recess with a Greek inscription, erected by his wife Susanna. Adjacent to it are several other ancient inscriptions. On the right a Roman warrior in relief.

The custodian of S. Vitale also keeps the key of —

***S. Nazario e Celso** (Pl. 26; C, 2), the *Mausoleum of Galla Placidia*, founded about 440 by that Empress, daughter of Theodosius the Great and mother of Valentinian III. The church is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with a dome.

The Interior is adorned with beautiful **Mosaics*, on a dark blue ground, of the 5th cent.: in the dome the symbols of the four Evangelists; in the four arches eight apostles (or perhaps prophets), between which are doves drinking out of a vase (resembling the celebrated mosaic on the Capitol); under the vaulting of the right and left transept are the other four apostles (?) in gilded mosaic; between them are stags at a spring. Over the door is Christ as a young shepherd; opposite is the triumph of Christian faith, in which Christ (represented here with a beard) is committing to the flames an open book, probably heretical; the adjacent cabinet contains the gospels. — The *Altar*, constructed of transparent Oriental alabaster and intended to be illuminated by inserted lights, was formerly in S. Vitale; behind it is the large marble *Sarcophagus of Galla Placidia* (d. 450), once enriched with plates of silver, in which the Empress was interred in a sitting posture. On the right of this monument is a marble sarcophagus decorated with Christian emblems, containing the remains of the Emp. Honorius, brother of Galla Placidia; on the left that of Constantius III., her second husband (417) and father of Valentinian III.; at the sides of the entrance are two small sarcophagi containing the remains of the tutors of Valentinian and his sister Honoria. These are the only monuments of the emperors of ancient Rome which still remain in their original position.

**S. Giovanni Battista** (Pl. 13; D, 3), with an ancient round tower, erected by Galla Placidia in 438 for her confessor St. Barbatian, was almost entirely remodelled in 1683. The columns of the interior belong to the original church. The early-Christian sarcophagi which the church formerly contained have been placed on the space in front of it.

To the E. the Strada Nuova di Porta Serrata leads to the left to the Rotonda (p. 331), and to the right to the basilica of —

**S. Spirito** (Pl. 23), or *S. Teodoro*, erected by Theodoric for the Arian bishops, with a vestibule at the W. entrance (portal, 16th cent.), and adorned with fourteen columns of coloured marble in the interior. The sacristan also keeps the key of the adjacent —

***S. Maria in Cosmedin** (Pl. 22), once an Arian baptistery. The octagonal dome was adorned with *Mosaics in the 6th cent., when it became a Rom. Cath. church. On the dome the Baptism of Christ, on the left, the river-god of the Jordan, surrounded by the twelve Apostles. The walls are covered with half-obliterated frescoes of last century. The present pavement is about 7 ft. above the original level. Several Arian crosses are built into the walls of the entrance court on the left side.

**S. Giovanni Evangelista,** or *S. Giovanni della Sagra* (Pl. 4, F, 4; if closed, knock at the door), near the railway-station, erected in 444 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, has also lost its ancient mosaics, and much of its interest owing to alterations. Above the *Portal, constructed at the end of the 13th or beginning of 14th cent., are reliefs in allusion to the foundation of the church. Recent excavations have shown that the court in front of the church once formed the atrium of the edifice.

The Interior, with its unpleasing barrel-vaulting, consists of nave and aisles borne by twenty-four antique columns. The vaulting of the 4th chapel is adorned with frescoes of the four Evangelists, with their symbols above them, and the four fathers of the church, SS. Gregory, Ambrose, Augustine, and Jerome, by *Giotto* (who had come to Ravenna on a visit to his friend Dante). In the closed chapel to the left of the choir are some remains of old *Mosaic Pavement*, representing the storm to which Galla Placidia was exposed, on the left, and figures of animals on the right.

***S. Apollinare Nuovo** (Pl. 3; E, 4, 5), a basilica erected about 500 by Theodoric the Great as an Arian cathedral *(S. Martinus in Coelo aureo)*, was afterwards converted (570) by the Archbishop S. Agnello into a Roman Catholic church. It has borne its present name since the 9th cent., when the relics of the saint were transferred hither from Classe. The atrium and apse have been removed in the course of later alterations, but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling alone has been altered.

The Interior contains twenty-four marble columns brought from Constantinople. On the right is an ancient ambo. The walls of the nave are adorned with interesting **Mosaics* of the 6th cent., partly of the Arian, and partly of the Rom. Cath. period, with additions of the 9th cent., afterwards frequently restored: on the left the town of Classis with the sea and ships, twenty-two virgins with the Magi (the upper half arbitrarily restored in 1846); on the right is the city of Ravenna with the church of S. Vitalis and the palace of Theodoric, and twenty-five saints with wreaths approaching Christ enthroned between angels (a group which has also been freely restored). These last mosaics betray a tendency to the showy style of the later period, but the single figures of the teachers of the church above them, between the windows, are executed in a more independent and pleasing manner. Above the windows, on the upper part of the wall, on each side are thirteen interesting compositions from the New Testament. On the left, the sayings and miracles of Christ

(without a beard); on the right, the history of the Passion from the Last Supper to the Resurrection (Christ with a beard). The omission of the Crucifixion itself points to the origin of these mosaics at an early period when representations of the kind were abhorred. — In the last chapel on the left, a portrait of Justinian in mosaic, formerly outside the portal, and an ancient episcopal throne. The whole chapel is composed of fragments of ancient edifices.

In the same street, a few paces to the S. of S. Apollinare, are a few scanty remains of a wing of the *Palace of Theodoric* (Pl. 39; E, 5), in which the exarchs and the Lombard kings subsequently resided. These relics consist of a high wall crowned with eight small columns of marble bearing round arches, with a simple gateway below. The columns and treasures of art of this palace were removed to Germany by Charlemagne. To the right of the principal door, in the wall, is a porphyry vessel, probably once a bath, brought here in 1564. The palace itself perhaps stood in the adjacent Strada di Alberoni, excavations in which have brought to light rich mosaic pavements of the 5th century.

Still farther on, near the Porta Nuova, is **S. Maria in Porto** (Pl. 18; F, 6), erected in 1553 from the remnants of the Basilica S. Lorenzo in Cesarea, consisting of nave and aisles with transept and an octagonal dome, and borne by columns and pillars placed alternately. The choir contains an ancient vase in porphyry. In the N. transept is a very ancient marble figure of the Virgin in the Byzantine style (6th cent.), brought from the church of S. Maria in Porto Fuori.

A pleasant walk may be taken round the walls of the town, and partly upon them, as they are now nearly level with the ground.

About $^1/_4$ M. from the Porta Serrata is situated the ***Rotonda** (Pl. G, 1), the *Mausoleum of Theodoric the Great*, or *S. Maria della Rotonda*, as it was called after the remains of the heretic were scattered and the church became a Rom. Catholic place of worship. In order to reach it, we take the road to the right, almost immediately after quitting the gate, and cross the railway, beyond which the tomb is seen to the left, shaded by poplars (key at the house, 30 c.). It was probably erected by Amalasuntha, the emperor's daughter (about 530). The substructure is of decagonal shape, and the church is covered with a flat dome of 36 ft. in diameter, consisting of a single huge block of Istrian rock, which is said to weigh 470 tons. The substructure, with its ten arches, long lay half under water; the upper part is approached by a double staircase of marble, added in 1780.

The *Cimitero*, which lies within the precincts of the Pineta (p. 332), is reached from the Rotonda in $^1/_2$ hr. by following the Canal Naviglio.

About $2^1/_2$ M. from the Porta Nuova is the church of **S. Maria in Porto Fuori,** a basilica with open roof, erected by Bishop Onesti (known as 'Il Peccatore'), in consequence of a vow made during a storm at sea in 1096. The left aisle contains the sarcophagus of

the founder, of 1119. The choir and the two adjacent chapels contain ancient *Frescoes* from the life of Mary and the Saviour, erroneously attributed to Giotto, and now much damaged. It is supposed that this spot was formerly the site of the old harbour, and that the massive substructure of the clock-tower belonged to the lighthouse (faro). (A visit to this church, which however is of no great interest, and to S. Apollinare may conveniently be combined.)

No traveller should quit Ravenna without visiting the church of *S. Apollinare in Classe*, situated 2½ M. from the Porta Nuova (drive there and back 2 hrs., walk 3 hrs.; carr. see p. 323). About 1 M. from the gate the Ponte Nuovo crosses the united rivers *Ronco* and *Montone*, the confluence of which is higher up. (Before the bridge is crossed, a path leads to the left in 20 min. to the church of S. Maria in Porto, the lofty tower of which is seen from a distance.) The road then traverses marshy meadows to —

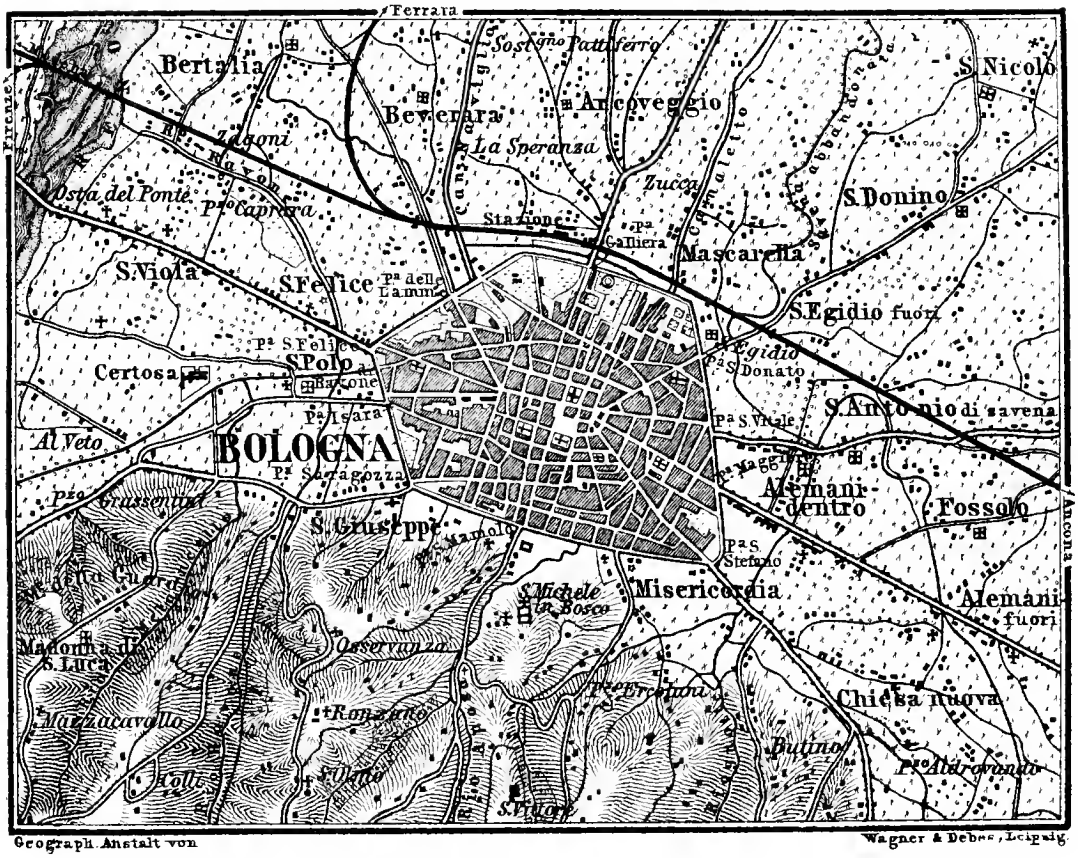
***S. Apollinare in Classe,** erected in 534 by *Julianus Argentarius* on the site of a temple of Apollo, consecrated in 549, and restored in 1779. This is the most imposing of the basilicas still existing at Ravenna. It consists of a nave and aisles, with a vestibule at the W. end, and a round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with pilasters and arches.

The spacious INTERIOR rests on twenty-four cipollino columns, and has an open roof. The *Walls* are adorned with portraits of bishops and archbishops of Ravenna, an unbroken series of 126, from the first bishop St. Apollinaris, who suffered martyrdom in 74 under Vespasian, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops. In the left aisle is an inscription relating to the penance performed here by Emp. Otho III. at the instigation of St. Romualdo. Adjacent is an ancient capital used as a holy water basin. At the end of the aisle is a tabernacle of the 9th cent., with an altar of the 14th century. — The NAVE contains a marble altar in the ancient style. — The CRYPT, a species of corridor in which the remains of St. Apollinaris once reposed, is in winter sometimes under water. The bronze window-gratings are ancient. — Above the crypt is the broad flight of steps leading to the 'TRIBUNA' with the high-altar. The canopy of the latter is borne by four columns of black and white Oriental marble. The dome of the tribuna is adorned with well-preserved **Mosaics* of the 6th cent.: in the centre a large cross on a blue ground with gilded stars, at the sides Moses and Elias, below whom is St. Apollinaris preaching to his flock; below, on the right, are the sacrifices of Abel and Melchisedech; on the left, Constantine and other Roman emperors, among whom are the four archbishops Ursicinus, St. Ursus, St. Severus, and Ecclesius. — The ARCH of the CHOIR is also embellished with mosaics: in the centre a bust of Christ, at the sides the emblems of the four evangelists, and below them two flocks of sheep hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine Forest of Ravenna*, or **La Pineta,** probably the most venerable and extensive in Italy, which has been extolled by *Dante*, *Boccaccio*, *Dryden*, *Byron*, and other poets, begins a little beyond the church of S. Apollinare, and extends for many miles along the road to Rimini, as far as *Cervia*. If the traveller prolong his excursion for 1½ hr. beyond S. Apollinare he may drive through the nearer extremity of the forest. (The whole drive to S. Apollinare, the Pineta, and S. Maria Fuori occupies about 4 hrs.)

# CONTORNI DI BOLOGNA.

Scala nel 1:86.400 1 0 1 2 Chilometri.




Geograph. Anstalt von Wagner & Debes, Leipzig.

# RAVENNA.

1 *Accademia di Belle Arti* D.5

**Chiese.**

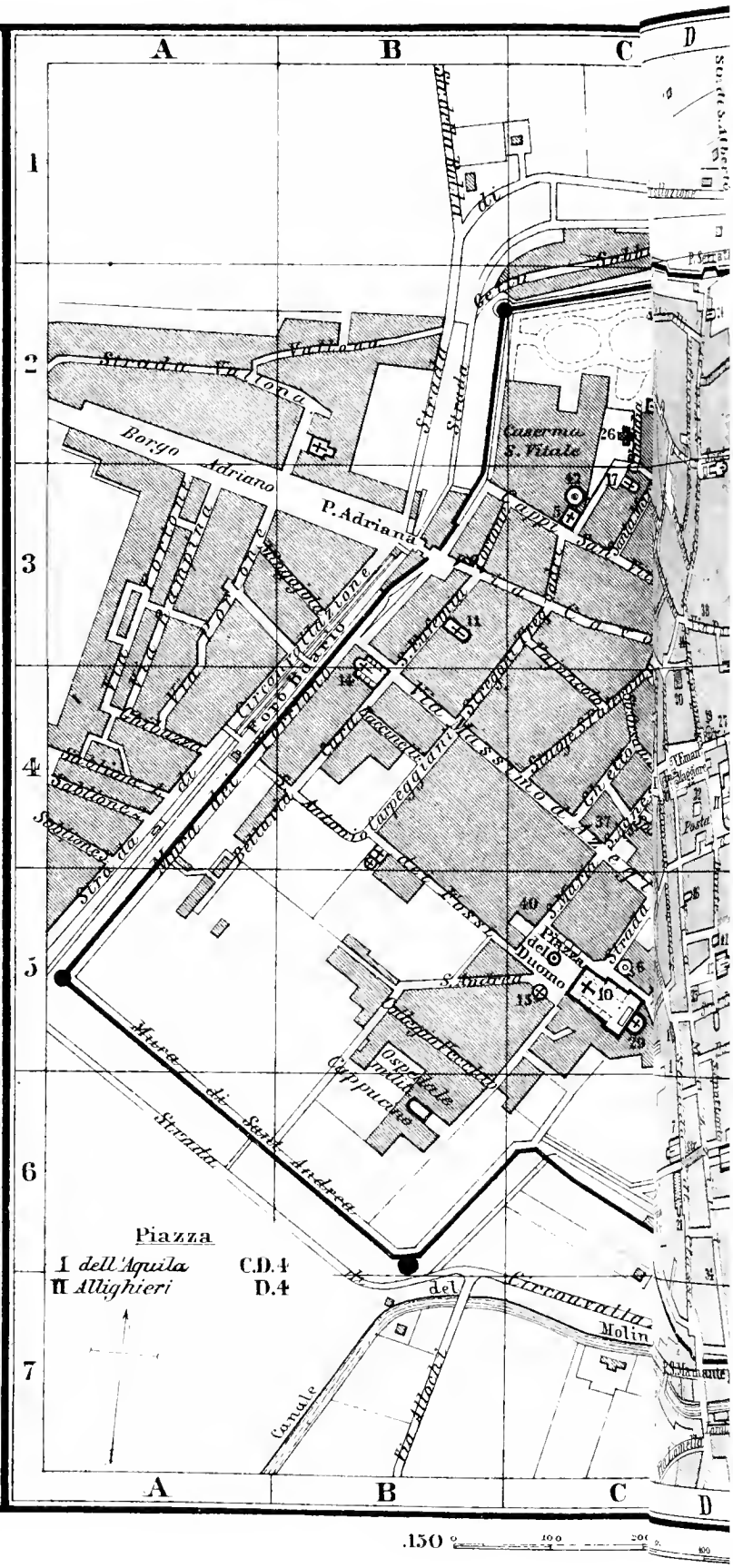
2 *di S. Agata* D.6
3 *di S. Apollinare nuovo* E.4.5
4 *Basilica di S. Gio Evangelista* F.4
5 " *di S. Vitale* C.3
6 *Battistero* C.5
7 *di Classe (Biblioteca)* D.6
8 *di S.ª Croce* C.2
9 *di S. Domenico* C.4
10 *Duomo* C.5
11 *di S.ª Eufemia* B.3
12 *di S. Francesco* D.5
13 *di Gio. Battista* D.3
14 *dei SS. Gio. e Paolo* B.3.4
15 *S. Girolamo* C.5
16 *di S.ª Maddalena* D.5
17 *di S.ª M.ª Maggiore* C.3
18 *di S.ª M.ª in Porto* F.6
19 *di S.ª M.ª dei Suffragi* D.4
20 *S. Michele in Affricisco* D.4
21 *di S. Niccolò* D.6
22 *Oratorio di S.ª M.ª in Cosmedin* E.4
23 *dello Spirito Santo* E.3.4
24 *di S. Vittore* D.2
25 *Convento di S.ª Chiara* F.5
26 *Mausoleo di Galla Placidia* C.2
27 *Monte de pietà* D.4
28 *Ospedale Civile* E.F.4

**Palazzi.**

29 *Arcivescovile* C.5
30 *del Comune* D.4
31 *Ginanni* C.5
32 *Governativo* D.4
33 *Loratelli* D.6
34 " " *Dal Corno* D.6
35 *Rasponi C.te Ferdinando* D.5
36 " *Cav. Giulio* C.5
37 " *delle Teste* C.4
38 *Spreti* D.3
39 *di Teodorico* E.5
40 *Seminario Arcivescovile* C.5
41 *Sepolcro di Dante* D.5
42 " " *Isaucio Esarca* C.3
43 *Teatro Comunale Alighieri* D.4
44 *Torre del pubblico* D.3

**Alberghi.**

a. *Spada d'Oro* D.4
b. *S. Marco* E.4

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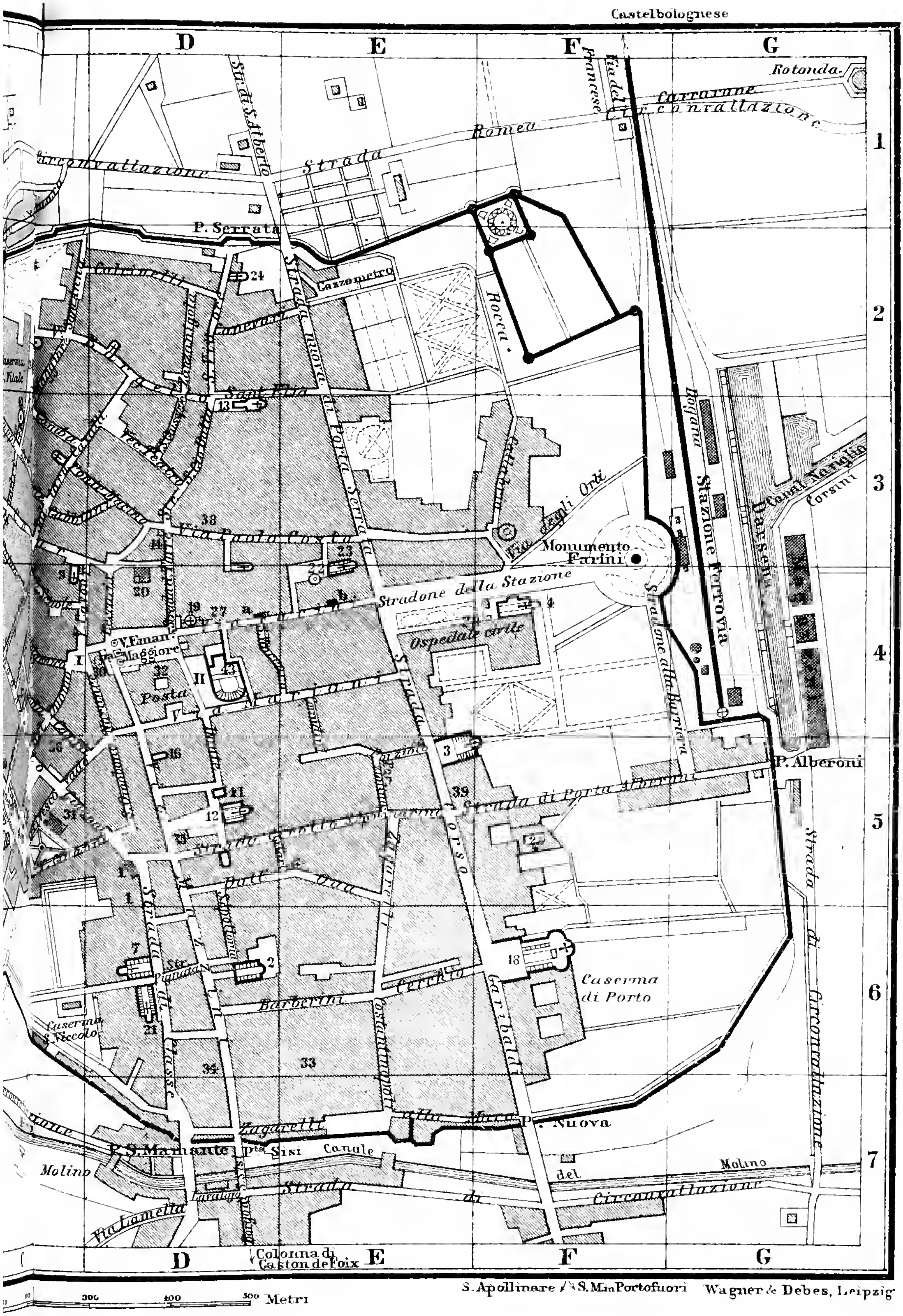

Castelbolognese
D
E
F
G
Rotonda
Strada Romea
Circonvallazione
P. Serrata
Gazometro
Rocca
Stazione Ferrovia
Monumento Farini
Stradone della Stazione
Via Paolo Costa
Ospedale civile
Posta
P. Alberoni
Strada di Porta Alberoni
Caserma di Porto
Barberini
P. Nuova
P. S. Mamante
Canale del Molino
Molino
Via Lamella
Colonna di Gaston de Foix
S. Apollinare
S. M. in Portofuori
Wagner & Debes, Leipzig
300
400
500 Metri
1
2
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5
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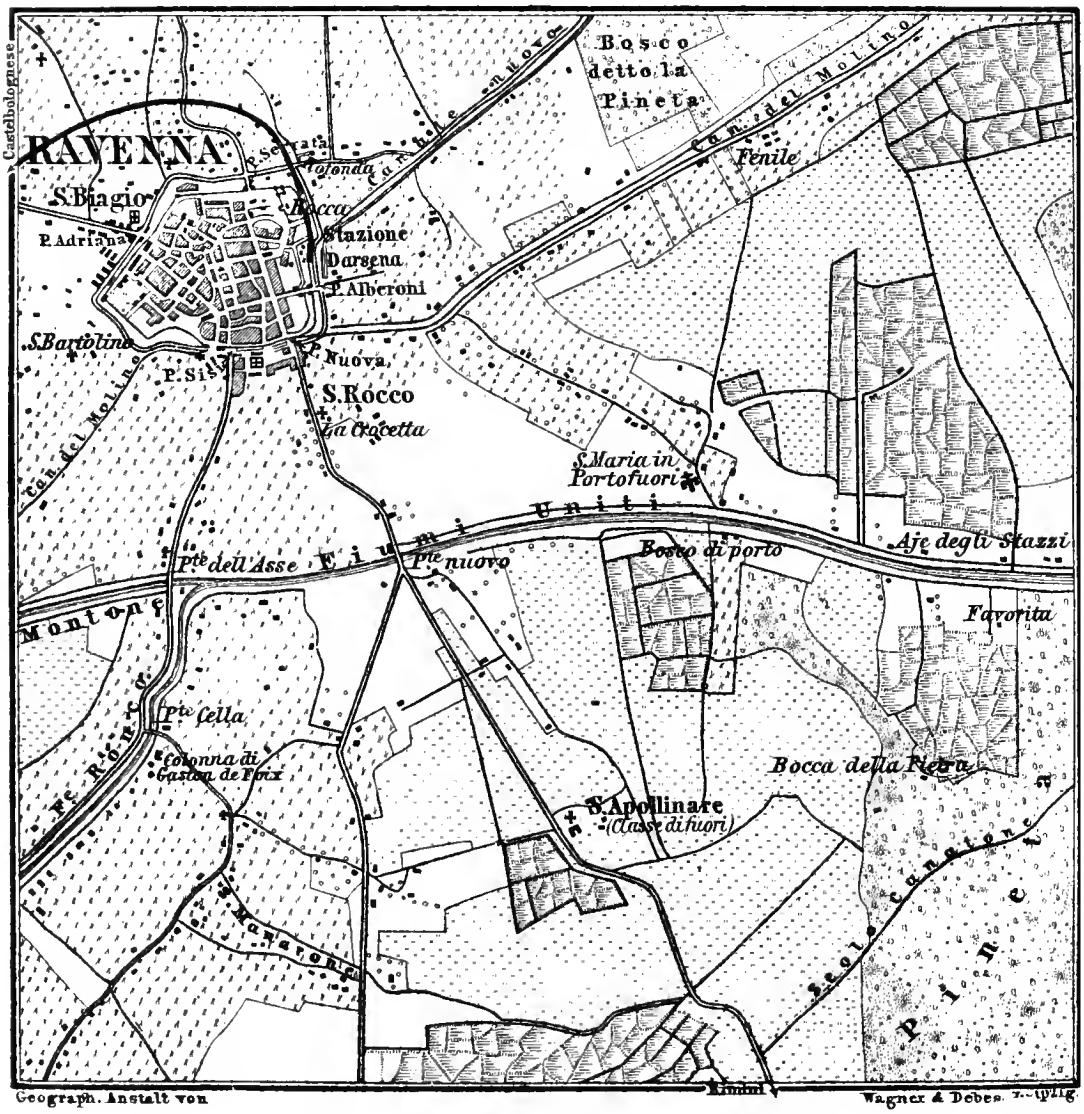
7

# CONTORNI DI RAVENNA.

Scala nel 1:86.400 0 1 2 Chilometri



About 2 M. from Ravenna, on the bank of the Ronco, rises the *Colonna di Gaston de Foix*, a memorial of the victory gained on 11th April, 1512, by the united armies of Louis XII. of France and the Duke of Ferrara (at which the poet Ariosto was present) over the Spanish troops and those of Pope Julius II. At the moment when the victory was decided, the brave *Gaston de Foix* fell, and 20,000 men were left dead on the field.

From Ravenna to Rimini there is a good road traversing a monotonous, flat district, and passing S. Apollinare in Classe, the pine-forest, the small town of *Cervia*, *Cesenatico*, *S. Martino*, and *Celle*, altogether a drive of 4½ hours. — *Rimini*, see *Baedeker's Central Italy*.

## 49. From Bologna to Florence.

82 M. Railway in 4-6 hrs. (fares 14 fr. 90, 10 fr. 45, 7 fr. 45 c.; express 16 fr. 40, 11 fr. 50 c.). — A boldly-constructed line. Fine views of the valleys and ravines of the Apennines (generally to the left), and afterwards of the rich plains of Tuscany.

*Bologna*, see p. 306. The train skirts the slopes of the Monte della Guardia (p. 322), near the *Reno*, which it soon crosses. On an island in the Reno, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, B.C. 43.

4½ M. *Borgo Panigale*; 6 M. *Casalecchio*, where the valley of the Reno contracts. Here on 26th June, 1402, the army of Giovanni Bentivoglio was defeated by Gian Galeazzo Visconti, and on 21st May, 1511, that of Pope Julius II. under the Duke of Urbino, by the French. — On the left, near (12 M.) *Sasso*, the brook *Setta* falls into the Reno, from which a subterranean aqueduct, constructed by Augustus and recently restored, leads to Bologna (see p. 307). — 17 M. *Marzabotto*, with the spacious *Villa Aria*. Etruscan antiquities have been frequently found near the neighbouring village of *Misano*. Between this point and Pracchia there are 22 tunnels. 20½ M. *Pioppe di Malfolle*. At (24½ M.) *Vergato* the valley expands. 29½ M. *Riola*; on the left rise the abrupt peaks of *Monte Ovolo* and *Monte Vigese*; a landslip from the latter destroyed the village of Vigo in 1851. On the left bank of the Reno is the modernised castle of *Savignano*, with picturesque environs. 37 M. **Porretta** (**Albergo Cavour*, unpretending; *Palazzino*, open in summer only), a village of 3400 inhab., with mineral springs and baths, is much frequented in summer. — Beyond Porretta the line enters a narrow and romantic ravine of the Reno, from the sides of which numerous waterfalls are precipitated, particularly in spring, and is then carried by a series of tunnels, cuttings, and viaducts to the culminating point where it crosses the Apennines.

41 M. *Molino del Pallone*. — 45½ M. *Pracchia*, the highest point on the line, is 2024 ft. above the sea-level.

A diligence runs twice daily from Pracchia to *S. Marcello* (about 2130 ft.; Pension Piccioli), viâ *Pontepetri*, where it reaches the old Apennine road connecting Florence and Pistoja with Modena (p. 299). The road then continues to ascend (no regular public conveyance), partly by steep windings, passing *Cutigliano* (2500 ft.; Mad. Jennings' Pension) on the right, to **Boscolungo** (*Pensione di Serrabassa*, open from 15th May to 15th Oct., 'pens.' 8-20 fr.; *Locanda dell' Abetone*, 'pens.' 12 fr., both well

spoken of), about 4430 ft. above the sea-level, situated in the midst of a fine forest. This place has recently come into notice as a starting-point for numerous excursions (*Monte Majori*, 3/4 hr.; *Libro Aperto*, 1 1/2-2 hrs.; *Tre Potenze*, 2 hrs.; *Cimone*, 3-5 hrs.; *Rondinaja*, *Lago Santo*, etc.) and as a pleasant summer-resort, and is much patronised by members of the Italian Alpine Club. — Boscolungo lies on the *Passo dell' Abetone*, which once formed the boundary between Modena and Tuscany, about 5 1/2 hours' drive from Pracchia, and 7 hrs. from *Pistoja* (viâ Pontepetri, see above). A road also leads to it from Lucca (p. 357), passing the baths (carr. and pair 40-45 fr.). Fiumalbo (p. 299) is about 9 M. distant.

Beyond Pracchia the train crosses the watershed of the Adriatic and the Tyrrhenian Sea by a tunnel about 1 2/3 M. in length, and then enters the valley of the *Ombrone*, which flows towards the S., and is traversed by a lofty viaduct. Between this point and Pistoja there are numerous viaducts and no fewer than 22 tunnels. Beautiful views. — Beyond (54 1/2 M.) *Piteccio* a view is at length revealed of the lovely and populous plains of Tuscany, and of Pistoja far below. The train then passes numerous charming villas.

61 M. *Pistoja* (p. 357). — From Pistoja to Florence, see p. 362.

# VII. Tuscany.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*Tuscany*, which covers an area of 9287 sq. M., and contains 2,209,500 inhab., is divided into eight provinces of very different sizes; viz. *Massa-Carrara*, 687 sq. M. in area, an independent duchy down to 1829; *Lucca*, 575 sq. M. in area, independent down to 1847; *Florence*, the largest province, 2267 sq. M. in area; *Leghorn*, the smallest, about 126 sq. M. in area; and *Pisa*, *Arezzo*, *Siena*, and *Grosseto*. The density of the population, too, varies greatly in different parts of the country. In the province of Lucca there are about 431 inhab. to the square mile, in Florence 295, in Siena 127, and in Grosseto not more than 57. With the exception of the coast districts and the valleys, the country is hilly, and intersected by the spurs and ramifications of the *Sub-Apennines*. The N. part, adjoining the *Arno*, is most fertile, the plains and slopes of the hills being richly cultivated. A strong contrast to this smiling region is presented by the marshy coast district below Leghorn, where malignant fevers have wielded their destructive sway since the depopulation which took place in the middle ages. The soil of the inland hill country is also poor, but some compensation is afforded for this by its copper and other mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilised than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants, the *Tusci* or *Etrusci* (Greek *Tyrrhenians*). The excellent iron of Elba and the rich copper mines of Volterra, afforded them materials for establishing thriving industries, the products of which were in demand far and wide at an early period, as for example at Athens and in Germany, where numerous discoveries of ancient Etruscan ironwork have been made. The art of navigation was simultaneously developed. The earliest naval battle in the western part of the Mediterranean handed down by tradition (about B.C. 532), was fought between the Greeks and Etruscans for the possession of Corsica, and resulted in the victory of the latter, who thus obtained supremacy over the sea still known as the Tyrrhenian. The *League of the Etruscan Towns*, which extended from the foot of the Alps to the Bay of Naples, was also instrumental in promoting civilisation, as it was the means of diffusing a knowledge of writing, as well as of the mechanical arts, and to some extent influenced even Latium and Rome itself.

The Etruscan Museum at Florence first affords us an opportunity of becoming acquainted with the artistic products of this ancient people in bronze and earthenware, and obtaining an insight into their gloomy and realistic disposition. At Fiesole our attention will then be directed to the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, as the classic soil of Etruria lies somewhat to the S. of the limits prescribed to the present Handbook. None of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno; and the beautiful valleys which now delight the eye of the traveller, being exposed to the continual incursions of the Ligurians, were marshy and desolate down to the 3rd cent. B. C., and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence forcibly reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to this city and this land, the student of history will be interested in remembering that the same office of disseminating civilisation among their compatriots was performed by the Etruscans two thousand years before the modern development of the country.

The power of the ancient Etruscans attained its zenith in the 6th cent B.C.; but owing to the want of political coherence in their widely ramified confederation, they were unable permanently to maintain their supremacy. As the whole of N. Italy had been conquered by the Celts, and Campania by the Samnites (in 424), so the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles wrested city after city from the confederation. In the 3rd cent. the entire country thus became subject to the authority of Rome. By the establishment of numerous colonies, and abundant grants of the Roman citizenship, the country was gradually Latinised, and the Etruscan language', which has been handed down to us in several thousand still undeciphered inscriptions, was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the *c* before *a (chasa* for *casa)*, are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language *(lingua vulgaris*, *vulgare latinum*, *lingua toscana)* is mainly derived from the dialects of Central Italy, and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the educated classes, as well as Latin, but Dante and the great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it.

During the later imperial epoch the country formed the province of *Tuscia*, and was afterwards a Franconian county under the same name. The extensive domains enjoyed by the countess *Matilda*, the friend of Pope Gregory VII., were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the rival communities PISA, owing to its situation, attained the greatest maritime power, and like Milan, Venice, and Genoa, seemed destined to form the centre of a new state. In the 11th, 12th, and 13th centuries it was by far the most important of the Tuscan cities, and while the citizens were commemorating their victories by the erection of imposing buildings, Florence had hardly begun to exist. **Florence** was first indebted for its progress to the fact that it lay on the great route from the north to Rome, and commanded the passage of the Arno. Under Otho the Great many German knights settled here, and at a later period several noble families traced their origin from German ancestors. The enterprising citizens soon conquered the central and upper part of the valley of the Arno, which the situation of their town enabled them to do, and their arms were afterwards attended with farther successes. 'While the rest of Italy was gradually suffering dismemberment and throwing off the

trammels of its earlier traditions, Florence was still quietly developing her resources, and was thus soon enabled to take possession of the inheritance of the earlier culture achieved by other towns. After her extensive commerce had in a great measure raised her above the narrow aims of her ancient life she began to suffer, like the rest of Italy, from the dissensions of a number of wild factions, but the more earnest character of the citizens enabled them more effectually to grapple with these difficulties. Florence may be said to resemble a man of unusual strength, whose physical development has been but tardy; and thus it was that she became the mistress of Tuscany'. (Leo). In 1350, among her other acquisitions, Florence gained possession of *Prato*, in 1351 of *Pistoja*, in 1406 of *Pisa*, in 1410 of *Cortona*, and in 1424 of the harbour of *Leghorn*. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the first in rank was that of the **Medici**, not only owing to their munificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes, and their care for agriculture, commerce, and the material interests of their subjects. At a later period their example was followed by the princes of *Lorraine*, and down to the present time Tuscany has enjoyed the enviable lot of being the most enlightened and civilised, and the best-governed state in Italy. The fact that Tuscany unreservedly participated in the national aspirations for unity and freedom, and voluntarily recognised the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

In 1530, with the aid of the arms of Emperor Charles V., the dynasty of the Medici was firmly established in the sovereignty of Florence. The wise Duke *Cosimo I.* (1537-64) extended his dominions considerably, particularly by the acquisition of Siena in 1557, which was ceded to him by the emperor. He abdicated in favour of his son *Francesco* (1564-87), who, instead of the coveted title of King obtained that of Grand Duke *(granduca)* of Florence, in 1569. Francesco was succeeded by his brother *Ferdinand I.* (1587-1609), who had previously been a cardinal; *Cosimo II.* (1609-21), the son of the latter, *Ferdinand II.* (1621-70), and *Cosimo III.* (1676-1723) were the next princes. With *Giovanni Gaston*, who died in 1737, the house of Medici became extinct. In the wars between Austria and Spain, the two great powers to which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor annexed the country as a vacant fief, and conferred it on the husband of his daughter Maria Theresa, the Duke *Francis Stephen of Lorraine* (1737-65), who by the Peace of Vienna (1735) renounced his native principality of Lorraine in return. In 1745 he ascended the throne of Austria as Francis I., and in 1763 established Tuscany as an appanage of the second sons of the emperors, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1765 by the Grand Duke *Leopold*, who reigned on the same enlightened principles as his brother Joseph II., and was an active reformer in the administrative, judicial, educational, and ecclesiastical departments. In consequence of the death of Joseph II. in 1790, Leopold was summoned to the throne of Austria, and his departure proved a severe loss to the duchy. His son the Grand Duke *Ferdinand III.* was obliged to renounce Tuscany by the Peace of Lunéville (1801), for which he received by way of compensation the Archbishopric of Salzburg, and afterwards Würzburg. Under the name of *Republic*, and afterwards *Kingdom of Etruria*, the country continued to enjoy ostensible independence down to 1807, when it was incorporated with France. In 1814 Ferdinand II. was reinstated, and in 1824 he was succeeded by his son *Leopold II.*, who was first banished by the revolution of 1849, and finally by that of 1859. By the plebiscite of 15th March 1860, Tuscany was united to the Kingdom of Italy, then in course of formation.

## 50. From *(Genoa)* Leghorn to Florence by Pisa and Empoli.

STEAMBOAT FROM GENOA TO LEGHORN daily (*Società Rubattino* on Mon., Wed., Frid., and Sat.; *Florio* on Tues. and Frid.; also the French companies *Valery & Co.* and *Fraissinet & Co.*) in 9 hrs. (fares 32 fr. 50, 22 fr. 50 c.). Most of the offices are near the quay, where the traveller should take his ticket in person. — Embarkation or landing at *Genoa* 1 fr. for each person with luggage. At *Leghorn* to or from the Porto Nuovo 1 fr., or with ordinary luggage 1½ fr.; to or from the Porto Vecchio ½ fr., or with luggage 1 fr. (Payment should be made to the official in charge.) — As the voyage is generally performed at night, the passenger loses the charming retrospect of Genoa, and afterwards the view of the coast.

In the reverse direction a steamer also plies almost every day. — Other steamers run from Leghorn to *Cività Vecchia*, *Naples*, the coast-towns and islands of the Tuscan archipelago (*Elba*, *Portoferraio*, *Gorgona*, *Capraia:* Società Rubattino), *Bastia* in Corsica (Rubattino), *Porto Torres* and *Cagliari* in Sardinia, etc.

RAILWAY from Genoa to Leghorn by Pisa, see pp. 119, 340; from Leghorn to Rome, see *Baedeker's Central Italy.*

**Leghorn.** — **Hotels.** *HÔTEL DU NORD, Piazza del Cantiere 2, R. 3, D. 5, B. 1½ fr.; HÔTEL DE NEW-YORK, Corso Vittorio Emanuele 19, near the quay; HÔTEL ANGLO-AMERICANO, pleasantly situated outside the Porta a Mare, near the sea; GRANDE BRETAGNE & PENSION SUISSE, Corso Vittorio Emanuele 17, also near the quay, externally unattractive, R. and L. 3, A. ¾, D. 4½ fr. — In the Corso Vittorio Emmanuele: GIAPPONE, No. 59, good cuisine; PERGOLA, Nos. 1, 2; FALCONE, No. 62; all in the Italian style with trattorie. — Those who make a prolonged stay will easily obtain private apartments.

**Cafés.** *Vittoria*, in the Piazza d'Armi; several others in the Corso Vitt. Emmanuele. — **Beer:** *Mayer*, Via Ricasoli 6 and Via del Passeggio; *Kieffer*, Via Larderel 27; *Birraria di Monaco*, Corso Vitt. Emmanuele 24; *Birraria di Strasburgo*, Corso Vitt. Emmanuele 32, with good restaurant.

**Post Office** (Pl. 16; E, 3) at the corner of the Corso Vitt. Emmanuele and Piazza Carlo Alberto. — **Telegraph Office,** Via del Telegrafo 2, to the S.W. of the Piazza d'Armi.

**Cabs.** To or from the station 1, at night 1½ fr., small articles of luggage 10, box 40 c.; per drive in the town 85 c., at night 1 fr.; outside the town 1 fr. 70 c., at night 2 fr.; per hr. 1 fr. 70 c., each additional ½ hr. 75 c.; night-fares are charged between one hour after sunset and 5, or (from 1st Oct. to 31st March) 6 a.m.

**Tramways** through all the principal streets.

**Sea Baths.** *Squarci*, with café, outside the Porta a Mare, bath with towels 1 fr.; **Pancaldi*, *Palmieri*, *Rombolino*, well fitted up, with café and a terrace with view. — *Warm Baths* at *Squarci's;* in the town, Via della Pace, Piazza S. Benedetto 15, etc.

**Consuls.** American *(Mr. Rice)*, next door to the Victoria Hotel; English (*Mr. Macbean*), Via della Madonna 12; German *(Herr Niemack)*, Piazza Vitt. Emmanuele.

**Bookseller.** *Giuseppe Meucci.*

**English Church,** resident chaplain.

*Leghorn* (Ital. *Livorno*, French *Livourne*), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), now the capital of a province, and the most important commercial place in Italy after Genoa, is indebted for its size and importance to the Medici, who invited hither the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles, who were anxious to escape from the perils of civil

war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. — The population amounts to upwards of 80,000, or, including the suburbs, 97,700 souls (many of whom are Jews), exclusive of a fluctuating sea-faring community of fully 3000. The town carries on a brisk trade with the Levant in cotton, wool, and unbleached silk, and with the Black Sea in grain. The most important industries are the manufactures of coral ornaments and oil.

Leghorn, which is a well built, thoroughly modern place, contains little to detain the traveller. The *Harbour* is a very busy spot. The inner harbour *(Porto Vecchio*, or *Mediceo)* is too shallow to admit vessels of large tonnage; the *Porto Nuovo* was therefore constructed during the present century, to the W. of the old harbour, and protected from the open sea by a semicircular mole. Picturesque glimpses are obtained hence of the sea with the islands of Elba, Gorgona, and Capraja. An excursion by boat will be found pleasant in fine weather ($1^1/_2$ fr. per hr., bargain necessary). By the harbour is the *Statue of the Grand Duke Ferdinand I.* (Pl. 10), by *Giov. dell' Opera*, with four Turkish slaves *('I quattro Mori')* in bronze by *Pietro Tacca*. On the pier, which is 500 yds. in length, rises the *Lighthouse* (*Faro* or *Lanterna;* Pl. B, 3), the platform of which affords a good survey of the town, harbour, and sea.

The town is intersected by canals, and connected by a navigable canal with the *Arno*, the influx of which is 7 M. to the N. The *Corso Vittorio Emmanuele*, the principal street (Pl. D, E, 3), contains tempting shops, where objects in coral, scagliolo (an imitation of mosaic), Oriental shawls, etc., may be purchased at reasonable prices. It leads from the harbour to the spacious *Piazza d'Armi* (Pl. D, 3), in which the cathedral, the town-hall (Pl. 13), and a small palace formerly owned by the royal family, are situated. It proceeds thence to the *Piazza Carlo Alberto* (Pl. E, 3), adorned with colossal *Statues of Ferdinand III.* (d. 1824) and *Leopold II.*, the last but one, and the last grand-duke of Tuscany respectively. The original inscription on the latter was replaced in 1860 by another to the effect that the 'dinastia Austro-Lorenese si è resa assolutamente incompatibile con l'ordine e la felicità della Toscana'. — The large *Synagogue* (Pl. 22), founded in 1581, dates in its present form from 1603. — The *Protestant Cemetery* contains the graves of *Tobias Smollett* and *Francis Horner*.

Walks. Pleasant grounds to the S., outside the Porta a Mare, and along the coast by the road to Ardenza; also in the *Giardino dei Bagni* (adm. 50 c.), in the same neighbourhood, where a band plays every evening during the bathing-season (Caffè). Farther on are the sea-bathing establishments mentioned at p. 338, and beyond them *Ardenza*, with numerous villas. Comp. Plan B, 4, 5.

FROM LEGHORN TO FLORENCE.

60 M. RAILWAY in 2¾-3½ hrs. (fares 10 fr. 45, 7 fr. 5, 4 fr. 95 c.; express 11 fr., 7 fr. 70 c.); to Pisa, 11 M., in 23-27 min. (fares 2 fr. 5, 1 fr. 90 c., 1 fr.; express 2 fr. 15, 1 fr. 55 c.).

The train crosses the Arno Canal and traverses flat meadow-land, intersected by canals and occasionally relieved by pines.

11 M. *Pisa*, see p. 341.

The railway next traverses a beautiful and fertile district. To the left are the *Monti Pisani* (p. 351) with the ruined castle on the Verruca. — 16 M. *Navacchio;* 19½ M. *Cascina* on the Arno, where on the festival of S. Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines. — 24½ M. *Pontedera*, a small town at the confluence of the *Era* and Arno, where the road through the beautiful valley of the Era to *Volterra* diverges (diligence, see *Baedeker's Central Italy*).

26 M. *La Rotta*; 31 M. *S. Romano*. — 35 M. **San Miniato al Tedesco**; on the hill to the right lies the small town of that name, once one of the residences of Frederick Barbarossa, visited also by Henry VI., and appointed by Emp. Frederick II. in 1226 seat of the imperial governor of Tuscany. The *Cathedral*, dating from the 10th cent., was remodelled in 1488, and embellished with statues in 1775.

41 M. **Empoli** (*Albergo del Sole*, with restaurant, Via Giuseppe del Papa 16; *Cafés Giglio, Italia*, both in the Via del Giglio), a small town with 6000 inhab. and the seat of a bishop, lies in a fertile district on the *Arno*. In 1260, after the defeat of the Florentines on the Arbia, the Ghibellines proposed to transfer the seat of government hither and to raze Florence to the ground. This project, however, was strenuously opposed by the heroic Farinata degli Uberti, who was himself a member of the Ghibelline party (Dante's Inferno, X, 48). The street from the station leads to the wide cross-street Via Giuseppe del Papa, at the end of which, on the right side of the principal Piazza, is the singular-looking church of *S. Maria di Fuori*, with a dome. The nave is surrounded by a colonnade; the interior contains works of the Della Robbia's. — We then retrace our steps along the same street, and proceed through a lane to the left to the church of *S. Maria dei Scolopi*, with the Cappella della Misericordia (key at the cobbler's beside the church, to the right), in which there is a marble group of the Annunciation by Bernardo Rossellino (his earliest work, 1447).

A cross-street diverging to the right from the Via Guiseppe, still farther on, leads to the CATHEDRAL *(Collegiata)*, with a Tuscan façade, the lower part of which dates from 1093.

**Interior.** To the left of the high-altar is the Museino; to the right a marble statue of St. Sebastian, by *Antonio Rossellino*, in a rich wooden frame adorned with two angels by *Sandro Botticelli*, and two kneeling angels by *Rossellino;* above, God the Father by one of the *Della Robbia's*. To the left, over a beautiful wooden altar, a St. Andrew and John the Baptist by *Francesco di Giovanni*. Above the entrance two reliefs of the Madonna by *Mino da Fiesole* and one of the *Della Robbia's*.

# LIVORNO

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metri

## Chiese :

1. *Anglicana* . D.4.
2. *Armeni* . D.2.3.
3. *Duomo (S.Franc. d'Assisi.)* . D.3.
4. *Madonna* . D.E.3.
5. *S.Antonio* . D.3.
6. *S.Giovanni* . D.2.
7. *S.Giulia* . D.3.
8. *S.S.Annunziata dei Greci uniti* . D.E.3.
9. *S.Sebastiano* . D.3.

## Monumenti :

10. *Ferdinando I, detto i quattro Mori* . C.3.
11. *Ferdinando III.* . E.3.
12. *Leopoldo II.* . E 2.3.

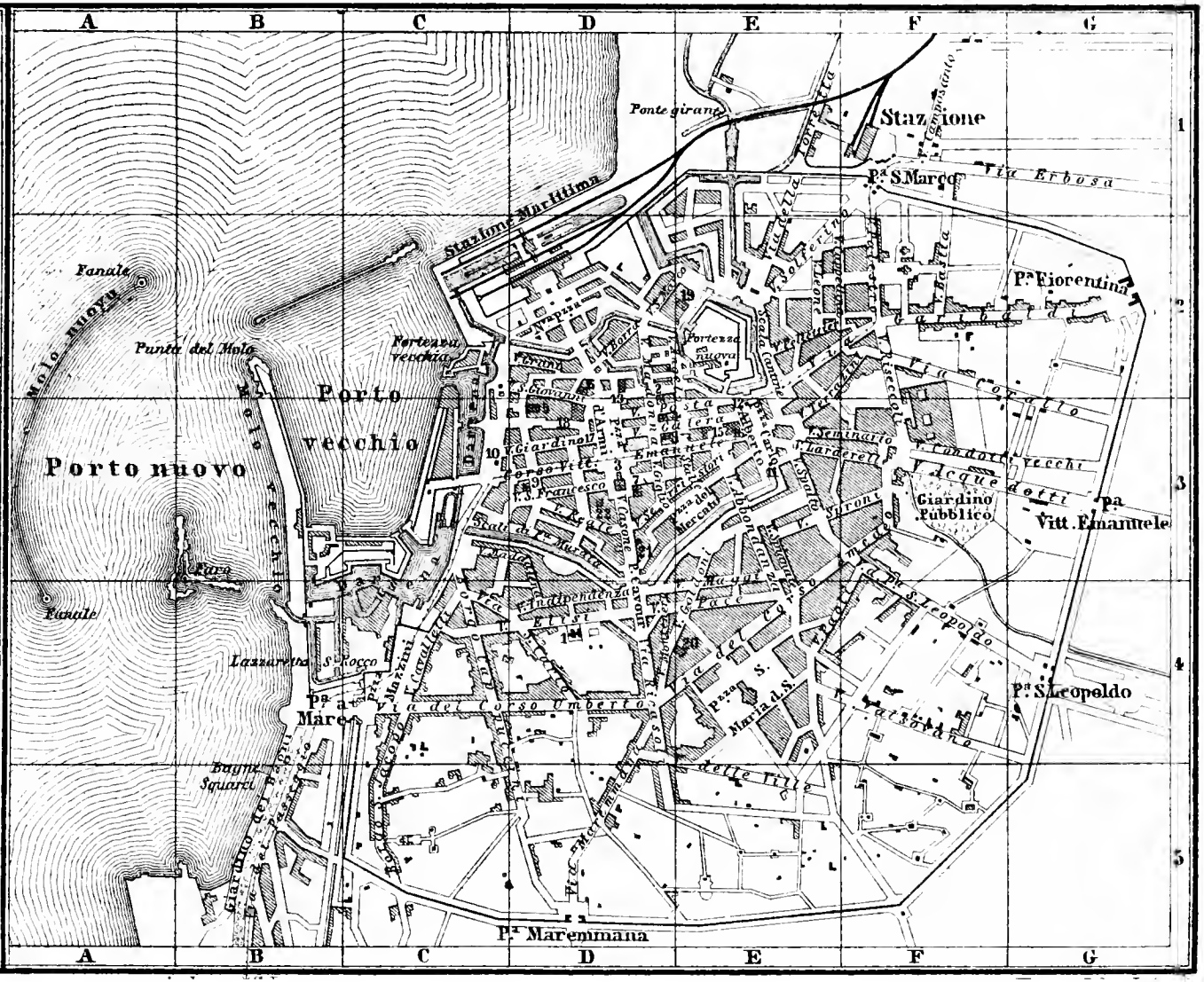
## Palazzi :

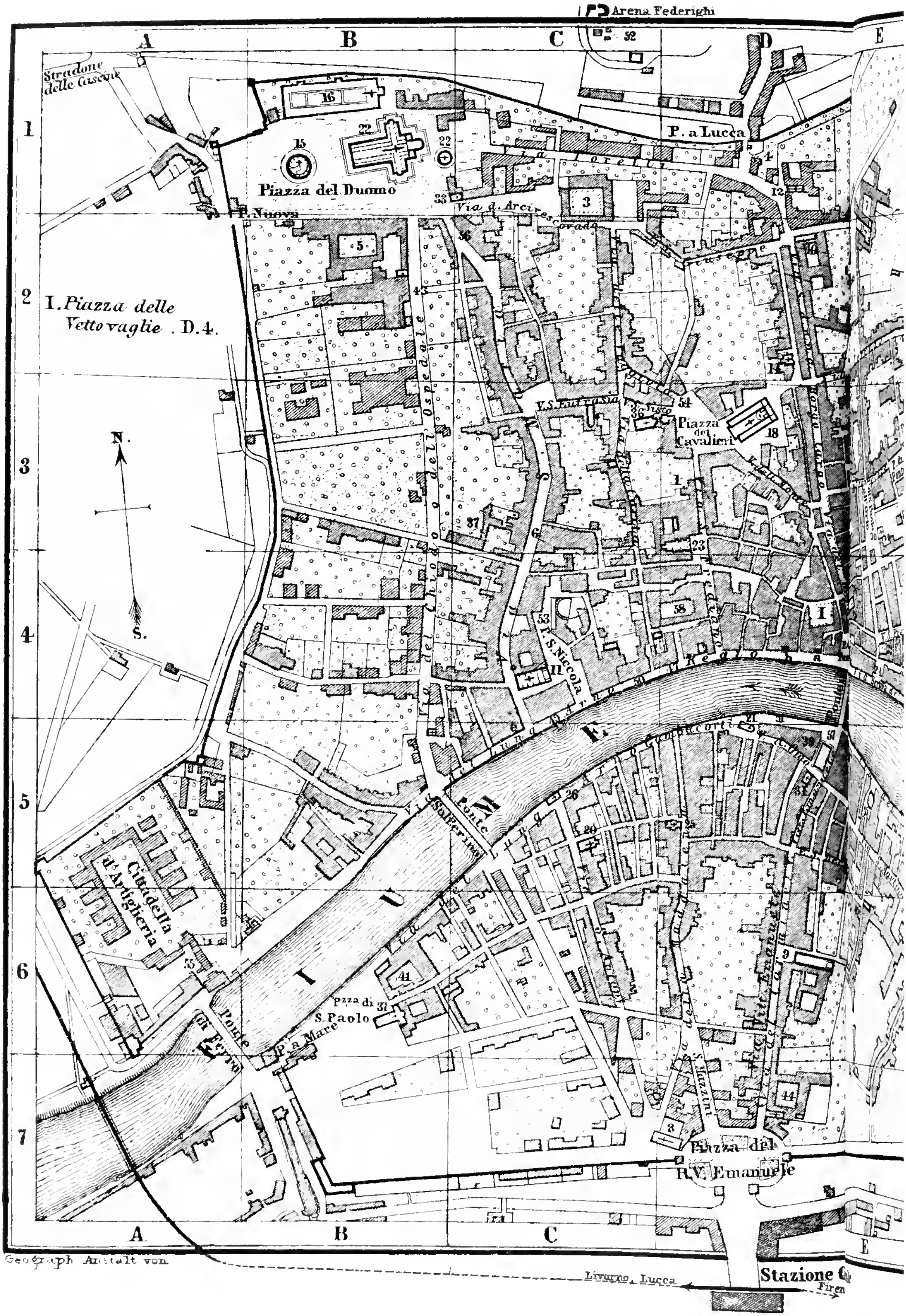
13. *Communale* . D.2.
14. *ex Reale* . D.3.
15. *Larderel* . E.3.
16. *Posta* . E.3.
17. *Prefettura* . D.3.
18. *Spedale di Livorno* . D.3.

## Teatri :

19. *dei Floridi (S.Marco)* D.E.2.
20. *Goldoni* . D.E.4.
21. *Rossini* . . . D.3.
22. *Tempio israelitico* . D.3.

——— *Tramway*





Arena Federighi
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Stradone delle Cascine
Piazza del Duomo
P. a Lucca
P. Nuova
Via d. Arcivescovado
I. Piazza delle Vettovaglie . D.4.
N.
S.
Piazza dei Cavalieri
P. S. Niccola
Cittadella d'Artiglieria
Ponte Solferino
Ponte di Ferro
P. a Mare
P.zza di S. Paolo
Piazza del R. V. Emanuele
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Livorno, Lucca
Firenze
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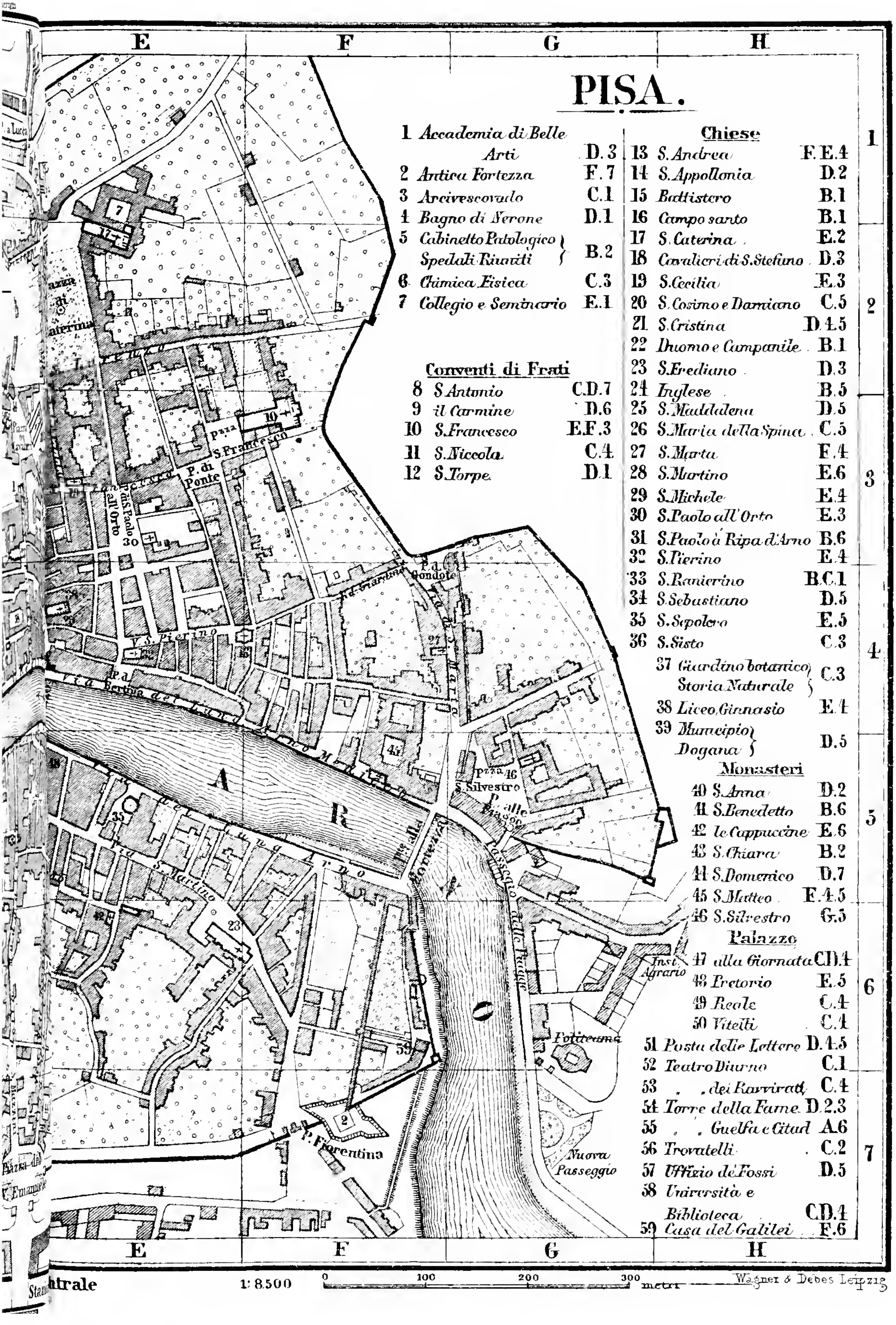

PISA.
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1 Accademia di Belle Arti D.3
2 Antica Fortezza F.7
3 Arcivescovado C.1
4 Bagno di Nerone D.1
5 Gabinetto Patologico Spedali Riuniti B.2
6 Chimica Fisica C.3
7 Collegio e Seminario E.1
Conventi di Frati
8 S. Antonio C.D.7
9 il Carmine D.6
10 S. Francesco E.F.3
11 S. Niccola C.4
12 S. Torpe D.1
Chiese
13 S. Andrea F.E.4
14 S. Appollonia D.2
15 Battistero B.1
16 Campo santo B.1
17 S. Caterina E.2
18 Cavalieri di S. Stefano D.3
19 S. Cecilia E.3
20 S. Cosimo e Damiano C.5
21 S. Cristina D.4.5
22 Duomo e Campanile B.1
23 S. Frediano D.3
24 Inglese B.5
25 S. Maddalena D.5
26 S. Maria della Spina C.5
27 S. Marta F.4
28 S. Martino E.6
29 S. Michele E.4
30 S. Paolo all'Orto E.3
31 S. Paolo a Ripa d'Arno B.6
32 S. Pierino E.4
33 S. Ranierino B.C.1
34 S. Sebastiano D.5
35 S. Sepolcro E.5
36 S. Sisto C.3
37 Giardino botanico Storia Naturale C.3
38 Liceo, Ginnasio E.4
39 Municipio Dogana D.5
Monasteri
40 S. Anna D.2
41 S. Benedetto B.6
42 le Cappuccine E.6
43 S. Chiara B.2
44 S. Domenico D.7
45 S. Matteo F.4.5
46 S. Silvestro G.5
Palazzo
47 alla Giornata C.D.4
48 Pretorio E.5
49 Reale C.4
50 Vitelli C.4
51 Posta delle Lettere D.4.5
52 Teatro Diurno C.1
53 „ dei Ravvivati C.4
54 Torre della Fame D.2.3
55 „ Guelfa e Citad. A.6
56 Trovatelli C.2
57 Uffizio de' Fossi D.5
58 Università e Biblioteca C.D.4
59 Casa del Galilei F.6
Pzza S. Francesco
P. di Ponte
Pzza S. Paolo all'Orto
V. S. Pierino
Via Borgo del Lungarno
A
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Lung Arno
Via S. Martino
Pzza S. Silvestro
P. alle Piagge
P. d. Gondole
Passeggio delle Piagge
Inst. Agrario
Politeama
Nuova Passeggio
P. Fiorentina
Piazza di S. Caterina
Piazza del V. Emanuele
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Wagner & Debes Leipzig

To the right, near the cathedral is the *Baptistery*, with a holy water font of 1447, and a *Fresco representing the women weeping over the body of Christ. Above the latter is a head of Christ by a contemporary of Masaccio.

Railway to Siena and Orvieto, towards the S., see *Baedeker's Central Italy.*

The train then crosses the small river *Pesa*. On the left, before reaching Montelupo, we perceive the *Villa Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the Ardinghelli, and surmounted by towers and pinnacles. 45 M. *Montelupo*; the castle of this place was fortified by the Florentines in 1203 in order to keep in check the hostile *Capraja* on the opposite side. Hence the appellation Montelupo, 'mountain of the wolf', which was desirous of devouring the goat (capra).

The train now crosses the Arno, and slowly winds through the defile of the *Gonfolina*, through which the Arno flows. The heights are clad with rock-pines, below which is quarried the *pietra serena*, a kind of sandstone frequently employed in the construction of the palaces of Florence. The *Ombrone*, which falls into the Arno, is next crossed. 52 M. *Signa*, with its grey towers and pinnacles, founded in 1377 by the Florentines to command the road at this point. This place, as well as the opposite village of *Lastra*, is noted for its straw-plait. — Near (54 M.) *S. Donnino* is *Brozzi*, with numerous villas which proclaim the proximity of the capital. The train now approaches the *Cascine*, the park of Florence, and enters the station near S. Maria Novella.

60 M. *Florence*, see p. 364.

## 51. Pisa.

**Arrival.** The *Station* (Pl. D, 7, lower side) is on the S. side of the town, and on the left bank of the Arno. Travellers intending to visit the cathedral and its environs only, leave their luggage at the tation, and, disregarding the importunities of the bystanders (guide quite unnecessary), proceed on foot, or by fiacre (1 fr.) to the Piazza del Duomo (shortest route across the new Ponte Solferino).

**Hotels.** *Near the Station:* *Grand Hôtel Minerve et Ville, with garden, R. 3, D. 4½, B. 1½, déj. 3, L. ¾, B. ¾ fr.; Hôtel de Londres, between Via Manzoni and Via Fibonacci, with a large garden, R. 3, L. ¾, A. 1, D. 4½, B. 1½, omn. 1 fr.; Hôtel Washington. — *On the Lung-Arno, N. side:* *Gran Bretagna (Pl. e; C, 5), by the Ponte Solferino, comfortable but somewhat expensive; *Grand Hôtel (Pl. a; D, 4); *Hôtel Royal Victoria (Pl. b; D, 4); these two also of the first class, near the Ponte di Mezzo. — Europa (Pl. f; E, 4), Lung-Arno Mediceo 1, commercial; *Nettuno, with Trattoria, Lung-Arno Regio 7, unpretending, R. 2, D. 2½ fr.

Pensions: *Pension Svizzera*, in the Lung-Arno Mediceo, well spoken of; *Sofia Ludwig*, also in the Lung-Arno Mediceo, Palazzo Bargello, 'pens.' from 7 fr. per day.

**Restaurants.** *Railway Restaurant; *Ristor. Cervia*, Via Tavoleria; also at the *Nettuno*, and most of the other hotels.

**Cafés.** *Ciardelli*, *Dell' Arno*, *Ussero*, all in the Lung-Arno, N. side.

**Cabs.** *With one horse:* to or from the station 1 fr., trunk according to size 10-30 c.; per drive in the town 80 c.; first ½ hr. 1 fr., each additional ½ hr. 70 c. Outside the town (within a distance of 2 M.), per

drive 1 fr. 60 c., first ½ hr. 1 fr. 40 c., each additional ½ hr. 80 c.; at night 20 c. more for each ½ hr. *With two horses*, one-third more.

**Post Office** (Pl. 51) on the left bank of the river, below the Ponte di Mezzo.

**Telegraph Office** at the Préfecture, Lung-Arno Galilei, open from 7 a.m. till midnight.

**Physicians.** *Dr. Ahrt*, *Dr. Hirschl*, *Dr. Fedeli*, *Dr. Feroci.*

**Booksellers.** *Hoepli*, Lung-Arno Regio 9; *Ubelhart*, Lung-Arno Regio 5.

**Photographers.** *Huguet & Van Lint*, Piazza dei Cavalieri (also sculptures in marble).

**Baths.** *Bagni Ceccherini*, Lung-Arno, N. side; *Bagni Lombard*, Via Manzoni 11, new.

**Theatres.** *Regio Teatro Nuovo*, good operas, prices very moderate.

**English Church Service** in winter and spring.

The *Stanze Civiche*, to which strangers may be introduced, contain Italian and French newspapers. Balls and concerts in winter.

**Climate.** Pisa is partly sheltered on the E. and N.E. by the Monti Pisani (p. 351), while the lofty town-wall also affords no inconsiderable protection from the wind. The mean winter temperature is about 4½° lower than that of the Riviera, and the usual daily range of temperature is much less. This equability is due in great measure to the humidity of the atmosphere occasioned by the proximity of the sea, the broad river, and other causes. Pisa has also been known from ancient times for its abundance of rain, there being here on an average 73 days of rain, and one of snow between Oct. and April. Pisa is a well-known wintering-place for patients suffering from asthma, pneumonia, pleurisy, and other pulmonary complaints, but should be avoided by those who have much mucous discharge, as well as by rheumatic and gouty subjects. The best apartments are on the N. side of the Lung-Arno, that part of which between the Ponte di Mezzo and the Ponte Solferino, called Lung-Arno Regio, is the sunniest. The Lung-Arno Mediceo is less favourably situated. The rents of furnished rooms are highest in October, after which they gradually fall. The average rent of a single room is 1½-3 fr. per day, but many landlords decline to let their rooms except for the whole winter. Living at an hotel is of course more expensive (pension 9-12 fr. per day), but the visitor is more independent. The best situated hotels are the Grand Hôtel, the Victoria, and the Gran Bretagna. As the Lung-Arno is the chief centre of society in winter, invalids are recommended not to take rooms at a distance from it.

*Pisa*, a quiet town with 26,000 inhab. (commune 54,000), the capital of a province, is situated 6 M. from the sea, on both banks of the *Arno*. It was the *Pisae* of the ancients, and once lay at the confluence of the Arnus and Auser (Serchio), which last has now an estuary of its own.

Pisa became a Roman colony in B.C. 180. Augustus gave it the name of *Colonia Julia Pisana*, and Hadrian and Antoninus Pius erected temples, theatres, and triumphal arches here. At that period the town must have been a place of considerable importance, but all its ancient monuments, with the exception of a few scanty relics (p. 351) have disappeared. At the beginning of the 11th cent. Pisa attained the rank of one of the greatest commercial and seafaring towns on the Mediterranean, and became a rival of Venice and Genoa. It was chiefly indebted for its power to the zeal with which it took the lead in the wars against the Infidels. In 1025 the Pisans expelled the Saracens from Sardinia and took permanent possession of the island. In 1030 and 1089 they again defeated the Saracens at Tunis, and in 1063 destroyed their fleet near Palermo. In 1114 they conquered the Balearic Islands, and soon afterwards took a prominent part in the Crusades. In the 12th and 13th centuries their power had reached its zenith; their trade extended over the entire Mediterranean, and their supremacy embraced the Italian islands and the whole of the coast from La Spezia to Cività Vecchia. In the intestine wars of the peninsula Pisa was the most powerful adherent of the Ghibellines, and

therefore sustained a severe shock through the downfall of the Hohenstaufen. The protracted wars which the citizens carried on with Genoa led to their disastrous defeat at Meloria near Leghorn on 6th Aug. 1284 (p. 88), and the peace concluded in 1300 compelled them to evacuate Corsica and other possessions. In 1320 the pope invested the kings of Arragon with Sardinia, and Pisa was thus deprived of this important island also. The city was farther weakened by internal dissensions, and fell a victim to the ambition of the condottieri. In 1406 it was sold to Florence, but on the arrival of Charles VIII. endeavoured to shake off the yoke of its arrogant neighbour. In 1509, however, it was besieged and again occupied by the Florentines, to whom it thenceforth continued subject.

In the **History of Art** Pisa occupied an important position at an early period, but was obliged to yield up its artistic precedence earlier than its political to the more fortunate Florence. The progress of art at Pisa was more rapid than in the rest of Tuscany, owing perhaps to the influence of its numerous and handsome ancient monuments, as Roman forms repeatedly recur in the buildings. With the foundation of the CATHEDRAL of Pisa began the dawn of mediæval Italian art. This church is in the old basilica style, but with the not unimportant innovation of having a dome over the centre of the cross. The magnificent building operations of the Pisans continued throughout the whole of the 12th cent., and terminated with the erection of the charming church of S. Maria della Spina (1230), and that of S. Caterina (1253). In the 13th cent. Pisa was also important as a cradle of SCULPTURE, and gave birth to *Niccolò Pisano*, a precursor of the Renaissance. Under what influences Niccolò was trained is uncertain, but there is a marked difference between his works with their somewhat antique cast, and those of his Pisan predecessors (such as the bronze door of the cathedral by *Bonannus*). His successors *Giovanni* and *Andrea Pisano* adhered to his style, or at least to the spirited character of his designs. Pisa also boasted of possessing PAINTERS at an early period. The name of *Giunta Pisano* (first half of the 12th cent.), for example, was known far beyond the limits of the town, but his works are uninteresting, except to the student of art. The fact that *Cimabue* was invited from Florence to embellish the apse of the cathedral, indicates the decline of native art, the development of which appears to have ceased entirely in the 14th century. The execution of the frescoes in the Campo Santo was committed exclusively to foreign artists, not indeed to Giotto himself, as Vasari asserts, but to his pupils and to Sienese masters. *Buffalmacco*, the jester among the Italian painters, who is not a merely mythical personage, as has been supposed, is said to have assisted in executing the frescoes in the Campo Santo, but to what extent is unknown. In the 15th cent. *Benozzo Gozzoli* (1420-97) of Florence, a pupil of Fra Angelico, spent 16 years at Pisa, where the Campo Santo is graced by his most important work.

The busiest part of the town and chief resort of visitors is the **Lung' Arno**, a broad and handsome quay extending along both banks of the river, throughout the whole length of the town. On the N. and more sheltered side, and particularly on the Lung-Arno Regio or Reale (Pl. C, D, 4), are situated the principal hotels and cafés. The Lung-Arno, with its prolongation outside the Porta alle Spiagge *(Passeggiata Nuova)*, is much frequented in the evening. Churches and buildings in the Lung-Arno, see pp. 349, 350. — The river is crossed by four bridges. That in the centre is the old *Ponte di Mezzo* (Pl. D, E, 4); above it is the *Ponte alla Fortezza* (Pl. F, 5); and below it the *Ponte Solferino* (Pl. B, C, 5), completed in 1875, while outside the town is the *Ponte di Ferro*.

The chief boast of Pisa is the **PIAZZA DEL DUOMO (Pl. B, 1), to which every visitor first directs his steps. The *Cathedral*, the

*Leaning Tower*, the *Baptistery*, and the *Campo Santo* situated here, form a group of buildings without parallel, especially as it is situated beyond the precincts of the town and therefore removed from its disturbing influences.

The ** **Cathedral** (Pl. 22), erected after the great naval victory of the Pisans near Palermo (1063) by *Busketus* and *Rainaldus* in the Tuscan style, and consecrated by Pope Gelasius II. in 1118, is a basilica with nave and double aisles, and transept flanked with aisles, 104 yds. in length, and 35½ yds. in breadth in the interior, and covered with an elliptical dome over the centre. This remarkably perfect edifice is constructed entirely of white marble, with black and coloured ornamentation. The most magnificent part is the façade, which in the lower story is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. The choir is also imposing. The ancient bronze-gates were replaced in 1602 by the present doors, with representations of scriptural subjects, executed by *Mocchi*, *Tacca*, *Mora*, and others, from designs by *Giovanni da Bologna*. The only one of the old doors now existing is the *Crociera di S. Ranieri* in the S. aisle, by *Bonannus* (12th cent.), representing 24 scriptural scenes.

The **Interior** (usually entered by the last-mentioned door on the E. side, opposite the Campanile) is borne by 68 ancient Roman and Greek columns captured by the Pisans in war. (The capitals are now covered with stucco.) The nave has a flat coffered ceiling, richly gilded, the aisles are vaulted, and above them run triforia which cross the transept to the choir. On 15th Oct., 1596, the dome and the whole church, with the exception of the choir, were seriously injured by fire, but were subsequently restored. Many traces of the restoration are observable in the interior.

Nave. Most of the tombstones formerly here have been removed to the Campo Santo. A few still remain by the W. Wall, on the right and left of the principal entrance, among them that of Archb. Rinuccini (d. 1582), by *Tacca*, and that of Archb. Giuliano de' Medici (d. 1660). On the pillar to the right of the door an old fresco of Christ and the Maries by *Bernardo Falconi*. The designs of the twelve altars are attributed to *Mich. Angelo*, the execution to *Stagi da Pietra Santa*. The large altar-pieces are by *Lomi*, *Allori*, *Passignano*, *Salimbeni*, and other masters of the 16th cent.; the intervening pictures are of the 17th and 18th centuries. The Pulpit, by *Giovanni Pisano* (1311), is being restored. The swaying of the bronze lamp which hangs in the nave is said first to have suggested to Galileo the idea of the pendulum. On the last pillar of the nave on the right, St. Agnes, by *And. del Sarto*. Opposite is a Madonna by *Perino del Vaga*.

Right Transept: 1st altar on the right, Madonna, by *Perino del Vaga* and *Sogliani*. Above the **Cappella di S. Ranieri*, which contains a sarcophagus by *Foggini*, is a Madonna in mosaic, by a follower of Cimabue; the relief on the niche and the statues by *Francesco Mosca* (about 1600). A niche adjoining the chapel on the right contains an ancient statue of Mars, commonly revered as St. Ephesus. The Madonna and Child which adorn the basin for holy water at the entrance were designed by *Michael Angelo*.

The Choir contains finely-carved stalls, with apostles, landscapes, animals, etc., attributed to *Giuliano da Majano*. The two angels in bronze on the right and left are by *Giovanni da Bologna*. The high-altar, overladen with marble and lapis lazuli, dating from 1774, was restored in 1825. Above it, Christ on the Cross, by *Giovanni da Bologna*. The two episcopal thrones are by *Giov. Batt. Cervellesi* (1536), the six reliefs by masters of the school of

Giovanni Pisano. On the arch of the choir, angels by *Dom. Ghirlandajo*, unfortunately much retouched. The mosaics in the dome (Christ between Mary and St. John) are by *Cimabue* (begun about 1302). Of the pictures in the choir, SS. Margaret and Catharine on the right in front of the high-altar, and SS. Peter and John on the left, by *And. del Sarto*, are worthy of inspection; beyond the high-altar, *Abraham's Sacrifice, and Entombment by *Sodoma;* the four Evangelists by *Beccafumi*. The capitals of the two porphyry columns on the right and left, with figures of children, are by *Stagi*, the designs being attributed to Michael Angelo.

Left Transept. Over the *Cappella del S. Sagramento*, the Annunciation in mosaic by a follower of Cimabue. The altar, richly decorated with silver by *Foggini*, was presented by Cosimo III.; behind it, Adam and Eve, a basrelief by *Mosca*, by whom the other statues were also executed.

The ***Baptistery** (Pl. 15; *Battistero*), begun in 1153 by *Diotisalvi*, but according to the inscriptions not completed till 1278, and with Gothic additions of the 14th cent., is also entirely of marble. It is a beautiful circular structure (33½ yds. in diameter), surrounded by half-columns below, and a gallery of smaller detached columns above, and covered with a conical dome (190 ft. high, restored in 1856). It has four entrances; at those on the N. and E. are sculptures in marble of the 12th century.

The Interior rests on eight columns and four pillars, above which there is a simple triforium (restored); in the centre, on a raised base, are a marble octagonal *Font*, admirably adorned with rich sculpture and mosaic by *Guido Bigarelli* of Como (1246), and the famous hexagonal **Pulpit*, borne by seven columns, by *Niccolò Pisano*, 1260; the reliefs (comp. p. 347) on the pulpit are: (1) Annunciation and Nativity; (2) Adoration of the Magi; (3) Presentation in the Temple; (4) Crucifixion; (5) Last Judgment; (6) Allegorical figures; in the corners the apostles. — Fine echo.

The ***Campanile**, or clock-tower, begun by the architects *Bonannus of Pisa* and *William of Innsbruck* in 1174, and completed by *Tommaso Pisano* in 1350, rises in eight different stories, which like the Baptistery are surrounded with half-columns and six colonnades. Owing to its remarkable oblique position, 13 ft. out of the perpendicular (height 179 ft.), it is usually known as the **Leaning Tower.** The question whether this peculiarity was intentional or accidental has frequently been discussed. The most probable solution is that the foundations settled during the progress of the structure, and that, to remedy the defect as much as possible, an attempt was made to give a vertical position to the upper part. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. The **View* from the platform, embracing the town and environs, the sea to the W., and the mountains to the N.E., is very beautiful; a good staircase of 294 steps leads to the top. Permission is only accorded to a party of not fewer than *three*, but if necessary the custodian (50 c.) will provide a third person (15-20 c.). The tower contains seven bells, the heaviest of which, weighing 6 tons, hangs on the side opposite the overhanging wall of the tower.

The ****Campo Santo** (Pl. 16), or *Burial Ground*, was founded by Archb. Ubaldo, 1188-1200 (open daily from morning till dusk; visitors knock at the door to the left; 25 c. to the cus-

todian on leaving). After the loss of the Holy Land the archbishop conveyed 53 ship-loads of earth hither from Mt. Calvary, in order that the dead might repose in holy ground. The structure which surrounds the churchyard was begun in 1278 by order of the senators of the city, and completed in 1283 by *Giovanni Pisano*, in the Gothic-Tuscan style. It is 138 yds. in length, 57 yds. in width, and 48 ft. in height. Externally there are 43 flat arcades resting on 44 pilasters, the capitals adorned with figures. Over one of the two entrances is a marble canopy, with a Madonna by *Giovanni Pisano (?)*. In the interior there is a spacious hall, the open, round-arched windows of which, with their beautiful tracery, 62 in number, look upon a green quadrangle. Three chapels adjoin the Campo; the oldest is to the right of the entrance, in the centre of the E. side, with dome of later date. The walls are covered with *Frescoes by painters of the Tuscan school of the 14th and 15th centuries, unfortunately in bad preservation. Below these is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

**Paintings.** To the right of the chapel, on the E. Wall: Ascension., the doubting Thomas, Resurrection, and Crucifixion, by a follower of Giotto, supposed to be *Buffalmacco*, end of 14th century.

On the S. Wall: *Triumph of Death, represented as filling with horror those who are devoted to earthly joys, but as welcome to the miserable and self-denying (on the left an admirable equestrian group, who on their way to the chase are suddenly reminded by three open coffins of the transitoriness of human pleasures). The *Last Judgment (attitude of the Judge celebrated), attributed by Vasari to *Andrea Orcagna*, and Hell, the next picture, attributed by the same authority to *Bernardo*, Andrea's brother, have been pronounced by modern investigators not to be the works of these masters. — Next is the life (temptations and miracles) of the holy hermits in the Theban wilderness, by *Pietro* and *Ambrogio Lorenzetti* of Siena (about 1340; the two preceding paintings perhaps by the same masters). — Between the two entrances, the life of St. Ranieri, the tutelary saint of Pisa; the three upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) completed by *Andrea da Firenze* in 1377 (erroneously attributed to Simone Memmi and others); the three lower and better-executed scenes (return from Palestine, miracles, death, and removal of his body to the cathedral of Pisa, the last much injured) were painted by *Antonio Veneziano* about 1386. — Then, above, scenes from the life of St. Ephesus (who as a Roman general, fighting against the heathens, receives a flag of victory from the Archangel Michael, but is afterwards condemned and executed); below, scenes from the life of St. Potitus, admirably pourtrayed by *Spinello Aretino* about 1390, but now almost obliterated. Next, the history of Job, by *Francesco da Volterra* (erroneously attributed to *Giotto)*, begun in 1371, a vigorous work, but in bad preservation.

On the W. wall no paintings of importance.

On the N. Wall the history of the Genesis: first the Creation (God the Father holding the world in both hands, 'il mappamondo'); then in the upper series, Creation of man, the Fall, Expulsion from Paradise, Cain and Abel. Building of the ark, Deluge, and Noah's Sacrifice, by *Pietro di Puccio* of Orvieto, about 1390 (erroneously attributed to Buffalmacco). — The lower series and all the following paintings on the N. wall are by *Benozzo Gozzoli* of Florence, 1469-85, twenty-three *Representations from the Old Testament, admirably executed 'a tempera': Noah's vintage

and drunkenness (with the '*Vergognosa di Pisa*', or scandalised female spectator), the Curse of Ham, the Tower of Babel (with portraits of celebrities of that period, Cosimo de' Medici, his son Pietro, and his grandsons Lorenzo and Giuliano), the history of Abraham, Isaac, Jacob and Esau, Joseph, Moses and Aaron, Fall of the walls of Jericho, history of David, Solomon and the Queen of Sheba; this last much injured. Benozzo himself was interred below the history of Joseph. The first of these frescoes, the Vintage, is the most pleasing composition, and the most striking one for the richness of its episodes, its architecture, and its landscape. In the midst of the short-comings of the others, however, Benozzo has moments of luck, and they reveal occasional pretty episodes and fair bits of composition (*C. & C.*).

**Sculptures and Monuments.** S. Side. In the left corner 152, 153. Inscriptions in honour of Caius and Lucius Cæsar, grandsons of Augustus. — XL. Roman sarcophagus with the rape of Proserpine, on which is placed a fine head of M. Agrippa in basalt. — V. Early Christian sarcophagus with a representation of the Good Shepherd (2nd or 3rd cent.). — 14. Column with mutilated statue of the Madonna, of the later period of the *School of Giovanni Pisano.* — VIII. Fragment of a sarcophagus with fine Bacchanalian representation. — To the right of the entrance, AA. *Monument of the oculist Andrea Vacca (d. 1826) by *Thorvaldsen*, Tobias curing his father's blindness. — 33. Madonna and Child with six saints, below them the history of Christ by *Tommaso Pisano.* CC. Tombstone of Count Algarotti (d. 1764), erected by Frederick the Great. — In front of the last, 47. Caritas, above the four cardinal virtues and the four Evangelists, by *Giovanni Pisano.*

W. End. 7. Ancient palm frieze with dolphins and tridents. — XI. Large ancient bath, latterly used as a sarcophagus. — 45. *Virgin and Child by *Giovanni Pisano* (mutilated). — 46. Monument of Count della Gherardesca (14th cent.). — Memorial-tablets of the Pisans who fell in 1848 in the battles for the independence of Italy. — Monument of Carlo Matteucci, the natural philosopher, by *Dupré* (d. 1879); monument of Giorgio Regnoli, the surgeon, by *Bilancini.* — GG. Monument of Emp. Henry VII. of Luxembourg, protector of Pisa as a partizan of the Ghibellines (d. 1313 at Buonconvento), of the school of Giovanni Pisano, the apostles on the sarcophagus by *Tino di Camaino* of Siena (1314). — In front of it a statue of Giovanni Pisano, by *Salvini.* — On the wall above, the chains of the ancient harbour of Pisa, captured by the Genoese in 1632; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence, but were restored to the Pisans in 1848; the second chain was restored to them by the Genoese in 1860. — XII, XIII. Two Roman sarcophagi with Etruscan cinerary urns placed on them. — Bust of Cavour by *Dupré.* — LL. Sarcophagus of Bishop Ricci (d. 1418), of the earlier Pisan school. — 50. Madonna attributed to *Orcagna.* — 52. On a broken column, a marble vase with fine Bacchanalian representation, from which Niccolò Pisano borrowed some of the figures in his Presentation in the Temple on the pulpit in the Baptistery. — QQ. Tomb of the fabulist Prof. Lor. Pignotti (d. 1812).

N. Side. 57. Large Greek *Relief from a tomb. — XIV. Roman sarcophagus. — 62. Virgin and Child by *Giovanni Pisano.* — 76. Madonna in terracotta by the *Robbia.* — The chapel contains remains of a large fresco from the church del Carmine at Florence, which was destroyed by fire, attributed to *Giotto.* — On the left the tombstone of Ligo degli Ammanati (d. 1359). — Farther on, 78. Beautiful head of a young Greek, perhaps Achilles. — 83. Head of Pluto. — XIX. Sarcophagus with Bacchanalian scene, upon it the bust of Isotta of Rimini by *Mino da Fiesole.* — XX. Sarcophagus with the procession of Bacchus. — XXI. *Sarcophagus with the myth of Hippolytus and Phædra, from which, according to Vasari, Niccolò Pisano copied several figures for his pulpit; the remains of the Countess Beatrix (d. 1076), mother of the celebrated Matilda, were subsequently deposited here. — XXV. Sarcophagus with children gathering fruit. In the chapel the tombstone of Cardinal Maricotti (d. 1345). — 98. Several Egyptian antiquities. — XXIX. Bacchanalian sarcophagus with the myth of Actæon on the cover. — 135. Sitting statue, supposed to be the Emp. Henry VII.,

surrounded by four of his counsellors. — XXX. Sarcophagus with the hunt of Meleager. — XXXII. Sarcophagus with a battle of barbarians. — XXXIII. Sarcophagus with a representation of the nine Muses.

E. End. 134. Griffin in bronze with Coptic inscriptions. — Sarcophagus of Ph. Dezio (d. 1535) by *Stagi*. Statue of Leonardo Fibonacci by *G. Pagganucci*. — 136. Pedestal with the seven arts, bearing a saint with a pair of scales, by *Giovanni Pisano*. — Monument of Count Mastiani, with the sitting statue of his inconsolable widow, by *Bartolini*, 1842. — Beyond it the large monument of Gregory XIII. (d. 1585). 139, 141. Etruscan altar with rams' heads at the corners. — Monument of the singer Angelica Catalani (d. at Paris 1849), by *Costoli*. — Statue of Niccolò Pisano by *Salvini*. — Monument of the minister Salvagnoli by *Fantacchiotti*. — By the inner wall of the passages are a number of Roman and rude early Christian sarcophagi (e.g. LXXVI. and LXXVII.). — In the open space between the arcades two antique fountain-spouts.

A visit to the Campo Santo by moonlight is very impressive (notice must be given to the custodian previously).

The traveller will hardly care to devote much time to the other works of art at Pisa, but he will be amply rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

The central part of ancient Pisa, and the forum of the republic, is now the Piazza dei Cavalieri (Pl. D, 3), formerly *degli Anziani*, which was remodelled in the 16th and 17th centuries. In this piazza rises —

**S. Stefano ai Cavalieri** (Pl. 18), the church of the knights of the Order of St. Stephen, begun from designs by *Vasari* in 1565; interior completed 1596; façade designed by *Buontalenti*. It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristoforo Allori*, *Jacopo da Empoli*, and others. On the 2nd altar to the left a Nativity by *Alessandro Allori:* 'Quem genuit adoravit', a finely-conceived work, 1564. Excellent organ.

The *Palazzo Conventuale dei Cavalieri*, adjoining the church, altered by *Vasari*, is now a school; above the windows are busts of six masters of the order; in front of the building a marble *Statue of the Grand-Duke Cosimo*, designed by Giov. da Bologna and executed by Francavilla (1596). Opposite to it once stood (down to 1655) the ill-famed 'Tower of Hunger', properly *Torre dei Gualandi alle Sette Vie*, in which *Archb. Ruggieri degli Ubaldini* caused *Count Ugolino dei Gherardeschi* with his sons and nephews to be starved to death in 1288 as a punishment for treason, as described by Dante in the 33rd canto of his Inferno.

The neighbouring church of **S. Sisto** (Pl. 36; C, 3) was founded by the Pisans to commemorate several of their victories on the day of S. Sisto, 6th Aug., 1089. It contains a number of ancient columns of marble and granite. The church was frequently used as a place of assembly by the Great Council of Pisa.

On the right, in the Via S. Frediano (No. 972), leading from the Piazza dei Cavalieri to the Arno, is the old *Accademia delle*

*Belle Arti* (Pl. 1; D, 3), founded by Napoleon in 1812, and recently transformed into a *Scuola Tecnica-Industriale*. The second floor contains a chronologically-arranged collection of pictures, chiefly of the earlier Tuscan schools. It is, however, of little value to the student of art, as Messrs. Crowe and Cavalcaselle and other authorities deny the accuracy of most of the names attached to the paintings.

Room II. *Barnaba da Modena*, Madonna in trono (1370); *Francesco Traini*, St. Dominic; *Simone Martine (?)*, Part of a large altar-piece. — Room III. Old drawing after *Benozzo Gozzoli's* fresco of the 'Queen of Sheba visiting Solomon' in the Campo Santo (p. 347). In the centre, a Gothic candelabrum. — Rooms IV., V., and VI. contain works by masters of the end of the 15th and of the 16th century. Also in Room IV., a Madonna by *Sodoma;* in Room VI., a *St. Catharine*, by a Flemish painter. — Room VII. Sketches of the pictures in the cathedral, old missals and breviaries, tapestry. — Room VIII. Portraits of the ladies of the old grand-ducal court. — On the staircase: Portraits of the Grand-Dukes of Tuscany.

Farther on are *S. Frediano* (Pl. 23), with ancient columns in the interior, and the University (p. 350).

In the N.E. Quarter of the town the churches of S. Caterina and S. Francesco deserve notice.

**S. Caterina** (Pl. 17; E, 2), which was erected about 1253, possesses an interesting Pisan façade in the Gothic style.

Interior. To the left of the entrance the monument of Archbishop Simone Saltarelli, by *Nino Pisano*, 1342. Altar-piece (3rd on the left) of St. Thomas Aquinas, with his glory, by *Francesco Traini*, 1341. In the 1st chapel to the right of the choir, a Madonna with SS. Peter and Paul by *Fra Bartolommeo* and *Mariotto Albertinelli*.

The church stands in a pleasant piazza, shaded with plane-trees, and embellished with a *Statue of the Grand Duke Leopold I.* (d. 1792), in Roman garb, by Pampaloni, erected in 1832.

**S. Francesco** (Pl. 10; E, F, 3) contains frescoes in the choir by *Taddeo Gaddi* (1342). Its cloisters are richly embellished with columns dating from the close of the 15th cent. Handsome campanile.

In and near the Lung-Arno are several other interesting buildings with which we may terminate our walk. In the Via del Borgo, close to the Ponte di Mezzo (p. 343), rises —

**S. Michele in Borgo** (Pl. 29; E, 4), a church in the Gothic style of the 13th cent., which is said to have been designed by *Niccolò Pisano* (but more probably by his pupil *Fra Guglielmo*), with an ancient crypt, supposed to occupy the site of a heathen temple.

The mosaic flooring in *S. Pierino* (Pl. 32; E, 4) is of early Christian origin, and some of the columns are antique.

In the Lung-Arno Mediceo (to the E. of the Ponte di Mezzo) is the *Palazzo Lanfranchi* (now *Toscanelli*), attributed to *Michael Angelo*, and occupied by Lord Byron in 1822.

In the Lung-Arno Regio (to the W. of the Ponte di Mezzo) rises the **Palazzo Agostini*, a fine Gothic brick edifice of the 15th cent., on the ground-floor of which the Caffè dell' Ussero is now

established. — (Opposite to it, on the left bank of the river, is the Loggia de' Banchi; see below.)

Farther on is the *Palazzo Lanfreducci* (Pl. 47), now *Uppezinghi*, designed by *Cosimo Pagliani*, with the fragment of a chain over the entrance, with the motto 'alla giornata'. It contains a small collection of pictures (including *Guido Reni's* 'Divine and Earthly Love') which are offered for sale.

To the N. rises **La Sapienza** (Pl. 58; D, 4), or the *University*, a large edifice of 1493, extended in 1543, with a handsome Renaissance court. The *Library* contains 50,000 vols. and several valuable MSS. (including the famous Statuto di Pisa, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent., and extended by Cosimo I. in 1542. is now provided with a staff of about 60 professors, and attended by 600 students. The celebrated *Galileo* was appointed professor of mathematics here in 1610. — Connected with it are the *Museum of Natural History*, founded in 1590, chiefly illustrative of the ornithology and geology of Tuscany, and the **Botanical Garden* (both in the Via S. Maria, Pl. 37; C, 3), one of the oldest in Italy, founded in 1547, remodelled in 1563 by the celebrated *Cesalpino*, and transferred in 1595 to the present site, which was laid out by *Giuseppe Benincasa*.

**S. Nicola** (Pl. 11; C, 4), founded about the year 1000 by Count Hugo of Tuscia as a Benedictine Abbey, has an obliquely placed *Campanile*, which contains an admirable winding-staircase ascribed to *Niccolò Pisano*. — The Piazza in front of the church is adorned with a *Statue of Ferdinand I.*, 1595, by a pupil of Giambologna.

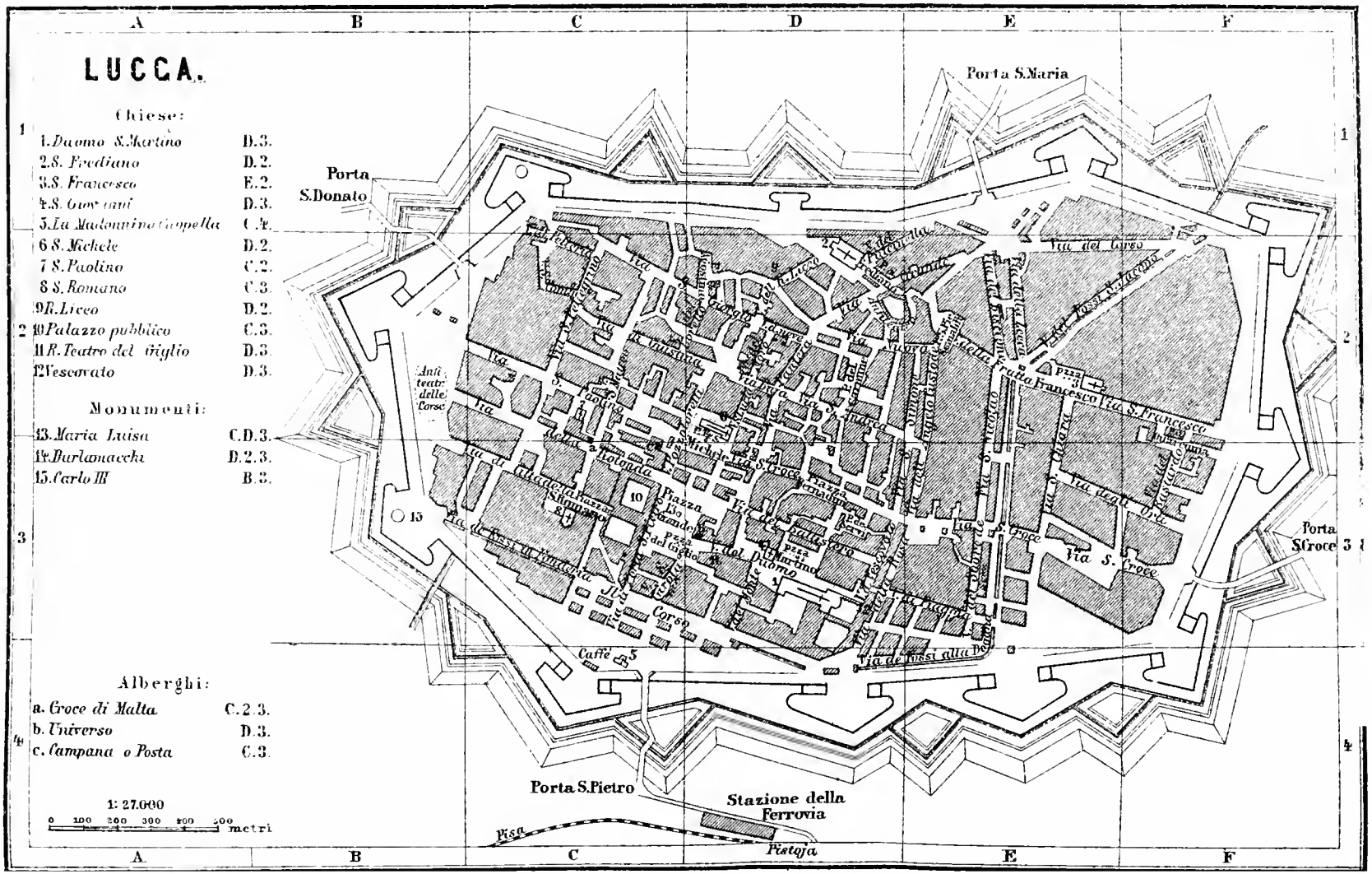
On the Left Bank of the Arno is situated —

***S. Maria della Spina** (Pl. 26; C, 5), so called from a fragment of the veritable 'Crown of Thorns' preserved here, an elegant little church in the Pisan Gothic style, erected in 1230 by the senate and the noble families Gualandi and Gattosi, for sailors about to go to sea. It was enlarged in 1323, and adorned with sculptures by pupils of *Giovanni Pisano* and by *Nino*, the son of Andrea Pisano (key kept at the opposite house, No. 22). The church has recently been skilfully restored.

Passing the new *Ponte Solferino* (p. 343), we proceed towards the Porta a Mare, at the end of the town, near which rises —

***S. Paolo a Ripa d'Arno** (Pl. 31; B, 6), dating from the 12th or 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly-preserved frescoes of 1400.

Near the Ponte di Mezzo (see above, and p. 343; Pl. D, 4) are situated the *Loggia de' Banchi* (Pl. 39), erected in 1605 by *Buontalenti*, now the corn-exchange, and the handsome *Palazzo del Comune* (Pl. 39; formerly Gambacorti). The latter contains the newly-arranged *Archivio di Stato*, or the city-archives, which occupy ten rooms, and comprise 15,994 parchment charters (one granted by Frederick Barbarossa in 1162, one by Richard Cœur de Lion in 1192, and others of very early date: catalogue kept by the custodian).


LUCCA.
Chiese:
1. Duomo S. Martino D.3.
2. S. Frediano D.2.
3. S. Francesco E.2.
4. S. Giovanni D.3.
5. La Madonnina Cappella C.4.
6 S. Michele D.2.
7 S. Paolino C.2.
8 S. Romano C.3.
9 R. Liceo D.2.
10 Palazzo pubblico C.3.
11 R. Teatro del Giglio D.3.
12 Vescovado D.3.
Monumenti:
13. Maria Luisa C.D.3.
14. Burlamacchi B.2.3.
15. Carlo III B.3.
Alberghi:
a. Croce di Malta C.2.3.
b. Universo D.3.
c. Campana o Posta C.3.
1: 27.000
0 100 200 300 400 500 metri
Porta S. Maria
Porta S. Donato
Porta S. Pietro
Stazione della Ferrovia
Pisa
Pistoja
Porta S. Croce
Via S. Croce
Via del Corso
Via S. Francesco
Piazza S. Francesco
Piazza Napoleone
Piazza del Giglio
Piazza del Duomo
Piazza Bernardini
Piazza Grande
Piazza Mercatale
Piazza S. Michele
Piazza S. Romano
Piazza Cittadella
Piazza Bologna
Piazza Vescovado
Piazza Cavalleggeri
Piazza Antiteatro
Corso
Caffè
Anfiteatro delle Corse
Via del Duomo
Via Fillungo
Via Cenami
Via Calderia
Via Roma
Via Vittorio Emanuele
Via Arcivescovado
Via Arcivescovado Vecchio
Via Cavalleggeri
Via Cavalleggeri Nuove
Via Cavalleggeri Vecchie
Via Cavalleggeri Lucchesi
Via Cavalleggeri Borgo Giannotti
Via Cavalleggeri Borgo Nuovo
Via Cavalleggeri Borgo Pretorio
Via Cavalleggeri Borgo Santa Maria
Via Cavalleggeri Borgo Santa Croce
Via Cavalleggeri Borgo Santa Chiara
Via Cavalleggeri Borgo Santa Lucia
Via Cavalleggeri Borgo Santa Maddalena
Via Cavalleggeri Borgo Santa Margherita
Via Cavalleggeri Borgo Santa Teresa
Via Cavalleggeri Borgo Santa Caterina
Via Cavalleggeri Borgo Santa Agnese
Via Cavalleggeri Borgo Santa Cecilia
Via Cavalleggeri Borgo Santa Giulia
Via Cavalleggeri Borgo Santa Barbara
Via Cavalleggeri Borgo Santa Elisabetta
Via Cavalleggeri Borgo Santa Anna
Via Cavalleggeri Borgo Santa Maria Maddalena
Via Cavalleggeri Borgo Santa Maria Egiziaca
Via Cavalleggeri Borgo Santa Maria Assunta
Via Cavalleggeri Borgo Santa Maria Annunziata
Via Cavalleggeri Borgo Santa Maria della Grazie
Via Cavalleggeri Borgo Santa Maria della Misericordia
Via Cavalleggeri Borgo Santa Maria della Pace
Via Cavalleggeri Borgo Santa Maria della Speranza
Via Cavalleggeri Borgo Santa Maria della Vittoria
Via Cavalleggeri Borgo Santa Maria della Visitazione
Via Cavalleggeri Borgo Santa Maria della Natività
Via Cavalleggeri Borgo Santa Maria della Presentazione
Via Cavalleggeri Borgo Santa Maria della Purificazione
Via Cavalleggeri Borgo Santa Maria della Annunciazione
Via Cavalleggeri Borgo Santa Maria della Assunzione
Via Cavalleggeri Borgo Santa Maria della Incoronazione
Via Cavalleggeri Borgo Santa Maria della Morte
Via Cavalleggeri Borgo Santa Maria della Risurrezione
Via Cavalleggeri Borgo Santa Maria della Ascensione
Via Cavalleggeri Borgo Santa Maria della Pentecoste
Via Cavalleggeri Borgo Santa Maria della Trinità
Via Cavalleggeri Borgo Santa Maria del Corpus Domini
Via Cavalleggeri Borgo Santa Maria del Sacro Cuore
Via Cavalleggeri Borgo Santa Maria del Cuore Immacolato
Via Cavalleggeri Borgo Santa Maria del Cuore Addolorato
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto
Via Cavalleggeri Borgo Santa Maria del Cuore Sanguinante
Via Cavalleggeri Borgo Santa Maria del Cuore Piagato
Via Cavalleggeri Borgo Santa Maria del Cuore Ferito
Via Cavalleggeri Borgo Santa Maria del Cuore Lacerato
Via Cavalleggeri Borgo Santa Maria del Cuore Spezzato
Via Cavalleggeri Borgo Santa Maria del Cuore Infranto
Via Cavalleggeri Borgo Santa Maria del Cuore Rotto
Via Cavalleggeri Borgo Santa Maria del Cuore Spaccato
Via Cavalleggeri Borgo Santa Maria del Cuore Squarciato
Via Cavalleggeri Borgo Santa Maria del Cuore Dilaniato
Via Cavalleggeri Borgo Santa Maria del Cuore Straziato
Via Cavalleggeri Borgo Santa Maria del Cuore Martoriato
Via Cavalleggeri Borgo Santa Maria del Cuore Crocifisso
Via Cavalleggeri Borgo Santa Maria del Cuore Inchiodato
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Lancia
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Spada
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Freccia
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Dardo
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Giavellotto
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Asta
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Picca
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Alabarda
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Partigiana
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Ronca
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcione
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Curvo
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Dritto
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Uncinato
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ricurvo
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Adunco
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Arcuato
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Curvato
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Piegato
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Indietro
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Avanti
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Lateralmente
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso Il Basso
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso L'Alto
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso Il Centro
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Periferia
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso Il Mare
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Montagna
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso Il Fiume
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso Il Lago
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso Il Bosco
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Pianura
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Collina
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Valle
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Costa
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso L'Isola
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Penisola
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso Il Continente
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso L'Oceano
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso Il Deserto
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Giungla
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Savana
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Tundra
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Taiga
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Steppa
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Prateria
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Palude
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Torbiera
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Brughiera
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Macchia
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Garriga
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Maquis
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Boscaglia
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Pluviale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Equatoriale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Tropicale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subtropicale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Temperata
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Boreale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Artica
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Antartica
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Polare
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subpolare
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subartica
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subantartica
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subboreale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subequatoriale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subtropicale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subtemperata
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subpolare
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subartica
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subantartica
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subboreale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subequatoriale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subtropicale
Via Cavalleggeri Borgo Santa Maria del Cuore Trafitto da Falcetto Ripiegato Verso La Foresta Subtemperata

The octagonal church of *S. Sepolcro* (Pl. 35; E, 5), dating from the 12th cent., is now entirely restored. — A house on the Lung-Arno Galileo, farther on, bears a tablet recording that the great astronomer *Galileo Galilei* was born there (in 1564, d. 1642).

The only relics of ancient *Pisae* are remains of baths *(Bagni di Nerone)* near Porta Lucca (Pl. D, 1). The house where they are to be seen is indicated by an inscription.

**Environs.** Outside the Porta Nuova, between the Maltraverso Canal and the right bank of the Arno, about 1½ M. in the direction of the sea, is situated the **Cascine S. Rossore**, a farm founded by the Medici, with fine plantations of pines, now a royal shooting-lodge.

On the coast, about 1½ M. farther, lies *Il Gombo*, an unpretending sea-bathing place, commanding a beautiful view. The poet Shelley was drowned here on 7th July, 1822. His friend Byron afterwards caused his remains to be burned, and the ashes deposited near the pyramid of Cestius at Rome.

The **Monti Pisani**, a range of hills to the E., are very picturesque; among them, about 5 M. from the town, in the *Valle dei Calci*, lies *La Certosa*, or the Carthusian Abbey, a fine structure of the year 1367, with church and cloisters, restored in 1814. — To the right above it is *La Verruca*, a mountain 1765 ft. above the sea-level, crowned with ruins of a castle of the 15th cent. and commanding a delightful prospect.

About 3 M. S.W. of Pisa, on the old post-road to Leghorn, to the right of the railway, in the direction of the Arno and opposite S. Rossore, is situated the ancient basilica of ***S. Pietro in Grado**, erected before the year 1000, containing beautiful antique columns and capitals, occupying the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The faded paintings in the interior are of the 14th century. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits.

## 52. From Pisa to Florence by Lucca and Pistoja.

61 M. Railway in 4-4½ hrs. (fares 8 fr. 60, 5 fr. 90, 4 fr. 10 c.; express 9 fr. 5, 6 fr. 35 c.). The express is joined at Pistoja.

The line intersects the fertile plain between the Arno and Serchio. — 3¾ M. *Bagni di San Giuliano*, at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisanorum*, are much frequented in summer. *Il Pozzetto* is the warmest spring (104° Fahr.), *Bagno degli Ebrei* the coolest (82°). Many Roman antiquities have been found here. At (5½ M.) *Rigoli* the line approaches the *Serchio*, and beyond (8 M.) *Ripafratta* describes a complete semicircle round the beautifully-formed *Monte S. Giuliano*, which, as Dante says (Inferno, xxxiii. 30), prevents the two towns of Pisa and Lucca from seeing each other. — 13 M. *Lucca.*

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**Lucca.** — *Croce di Malta (Pl. a; C, 2, 3); *L'Universo (Pl. b; D, 3); Campana, or Posta (Pl. c; C, 3); Albergo & *Trattoria Corona, in the Via Pozzotorelli, near the Piazza Grande; Alb. & Ristor. del Sole, well spoken of.

*Lucca*, formerly the capital of the duchy of that name and now of a province, with 21,300 inhab. (incl. suburbs, 68,600), is an antiquated place situated in a fertile plain, with well-preserved

fortifications, and many interesting churches. '*Lucca l'industriosa*' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods. The Oriental *fez* is largely manufactured here and exported to the Levant. Lucca is one of the pleasantest provincial towns in Italy.

Lucca (Roman *Luca*) was founded at a very remote period. It first belonged to Liguria, afterwards to Etruria, and became an important municipium. In B. C. 56, *Julius Caesar*, who was then governor of Gaul, held a conference here with Pompey and Crassus, with whom he had been associated since B. C. 60, in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the remains of the Roman **Amphitheatre* near S. Frediano. After the fall of the Roman Empire, Lucca belonged successively to the Goths, Lombards, and Franks, then became a duchy, and in the 12th cent. a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to *Ugucione della Faggiuola* of Arezzo, the warlike governor of Pisa. Dante resided with his friend Uguccione at Lucca in 1314, and there became enamoured of the youthful *Gentucca* (Purgatorio xxiv. 23), but he does not describe the inhabitants in very flattering terms (Inferno xxi. 41). After the expulsion of Uguccione, Lucca fell in 1325 into the hands of the powerful *Castruccio Castrani degli Interminelli* of Lucca, who was also master of Pisa and Pistoja. On 23rd Sept. 1325 he defeated the Florentines at Altopascio, and in 1327 was nominated imperial governor of Tuscany by Emp. Lewis the Bavarian. On his death in 1328 the power of Lucca declined; its next master was *Martino della Scala*; it subsequently came into the possession of Pisa, but in 1369 purchased its own freedom from Charles IV. for 300,000 fl., and remained independent till the invasion of the French in 1799. In 1805 Napoleon gave Lucca as a principality to his sister *Elisa Bacciocchi;* in 1814 it came into the possession of the dukes of Parma of the house of Bourbon, who in 1847 ceded it to Tuscany.

In the HISTORY OF MEDIÆVAL ARCHITECTURE, Lucca, like Pisa, occupied an important position at a very early period. The churches of *S. Frediano* and *S. Michele* were both founded upwards of a thousand years ago, though probably little now remains of the original edifices. The columns in S. Frediano, like those of the early Christian basilicas of Rome, are antique. The taste for building, probably stimulated by rivalry with Pisa, was again revived in the 12th cent., when the older churches were altered and restored, doubtless in accordance with Pisan models. — Towards the end of the 15th cent., *Matteo Civitali* (1435-1501), one of the most pleasing sculptors of the early Renaissance, resided, and produced numerous works, at Lucca. His style somewhat resembles the best pictures of that period, and, though full of life, is of a graceful and gentle character, contrasting especially with Donatello. — The pictures of Fra Bartolommeo in the cathedral and S. Romano (the latter now removed to the Palazzo Pubblico) are also worthy of notice.

Immediately on quitting the station, we perceive within the ramparts, to the right, the handsome —

***Cathedral** *of S. Martino* (Pl. 1; D, 3), erected in 1060-70 in the Romanesque style by *Bishop Anselmo Badagio* (afterwards Pope Alexander II.), but afterwards frequently restored, with a sumptuous façade. The vestibule was added in 1233 and the choir was begun in 1308. The vestibule contains sculptures of the beginning of the 13th cent. representing the history of St. Martin. Over the small door is St. Regulus on the right, and a *Descent from the Cross on the left by *Niccolò Pisano;* below, Adoration of

the Magi, of Pisano's school. The church is entered by three doors of carved wood, that in the centre being the finest.

The INTERIOR, in the form of a Latin cross, with nave and aisles 91 yds. in length, transept 39, and nave 28 yds. in width, has a clerestory (with large windows and rich tracery) over the aisles and carried across the transept, which it also intersects longitudinally (transept apparently narrower than projected); and it received various Gothic additions in the 14th cent., especially in the arches of the transept. Above the aisles are galleries. The old frescoes on the vaulting were restored in 1858.

The stained glass in the side-windows is modern, those in the choir by *Pandolfo di Ugolino da Pisa*. — 1st Altar on the right, Nativity by *Passignano;* 2nd, Adoration of the Magi, *F. Zucchero*; 3rd, Last Supper, *Tintoretto;* 4th, Crucifixion, *Passignano*; *Pulpit by *Matteo Civitali* (1498). — In the SACRISTY a *Madonna with SS. Clement, Peter, Paul, and Sebastian, with predella by *Dom. Ghirlandajo*. — **La Croce dei Pisani*, beautifully executed in 1350 by *Bettuccio Baroni*, in silver, gilded, originally belonged to the Pisans, but was carried off by the inhabitants of Lucca (not shown except by special permission, to be procured on the previous day).

The RIGHT TRANSEPT contains the beautiful marble *Monument of Pietro a Noceto, secretary of Pope Nicholas V., by *Matteo Civitali* (1472); by the same master, on the wall to the right, is the portrait of Count Domenico Bertini (1479); also in the following CAPPELLA DEL SAGRAMENTO (enclosed by a railing) two *Angels in an attitude of adoration and (adjoining the choir) the *Altar of St. Regulus, with St. Sebastian and John the Baptist and beautiful basreliefs (1484). To the left of the choir the 'ALTAR OF LIBERTY', which Lucca recovered in 1369 from Emp. Charles IV. (inscription: *Christo liberatori atque divis tutelaribus)*, with a Resurrection by *Giov. da Bologna* (1579). On the wall St. Petronilla, by *Daniele da Volterra*. In the following CAPPELLA DEL SANTUARIO, a Madonna with SS. Stephen and John by *Fra Bartolommeo* (1509): 'a noble picture this, full of gentle elegance, Leonardesque in science and in execution, and graced with the prettiest finesses of the brush, bathed in a warm and airy vapour, and firm of outline and touch' *(C. & C.)*. The decorations of the pilasters are by *Civitali*. — The LEFT TRANSEPT contains the *Sarcophagus of Ilaria del Carretto (d. 1405), by *Jacopo della Quercia*, 'the earliest work that can be unreservedly described as Renaissance'.

In the NAVE is *IL TEMPIETTO, a small octagonal chapel of marble, partially gilded, erected in 1484 by *M. Civitali*, and containing the *Volto Santo di Lucca*, an ancient crucifix in cedar-wood, said by tradition to have been made by *Nicodemus*, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. It is shown publicly three times a year only. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite side a statue of St. Sebastian, also by *Civitali*.

In the LEFT AISLE, 5th altar (from the entrance), Visitation of the Virgin, by *Jacopo Ligozzi*. — Over the 2nd altar, Presentation in the Temple, by *A. Allori*. On the left of the entrance, Descent from the Cross, and St. Nicodemus carving the Volto Santo, frescoes by *Cosimo Rosselli*. On the pavement of the nave, inlaid work of coloured stones, representing Solomon's Judgment.

At the back of the cathedral is the *Archiepiscopal Palace*, and beyond it the small Gothic chapel of *Sta. Maria della Rosa* (1333).

**S. Giovanni** (Pl. 4; D, 3), near the cathedral, is a basilica of the 12th cent., with aisles and transept. The façade is modern, with the exception of the portal, over which there is a relief of the Madonna with the Apostles of the 12th cent., and groups of animals on the right and left. In the interior the flat coffered ceiling is

supported by ten columns, of which the shafts and some of the capitals are probably ancient. In the left aisle a monument to Giov. Farina (d. 1847). — Adjoining the left transept is a venerable *Baptistery*, the roof of which was renewed during the Gothic period.

A few paces from this church is the Piazza Grande (Pl. C, D, 3), where a *Monument* by *Bartolini* was erected to the Duchess Marie Louise in 1843, in recognition of the service rendered by her to the town in constructing an aqueduct in 1823-32.

In this piazza is situated the **Palazzo Pubblico** (Pl. 10; C, 3), formerly *Ducale*, begun in 1578 from designs by *Ammanati*, but still incomplete. On the first floor is a *Picture Gallery* (open daily 10-2, closed on Sundays and festivals).

I. Room: 7. *Guido Reni*, Crucifixion; 20. *Tintoretto*, St. Mark releasing a slave; 22. *Tintoretto*, Portrait; 29. *Borgognone*, Battle; 34. *Marco di Tiziano*, Madonna with Christ and St. Catharine. *39. *Fra Bartolommeo*, Madonna della Misericordia, with portraits of the Moncalieri family, of 1515 (formerly in S. Romano): — 'The classic movement of the principal figure, the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutiæ unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the fingers with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bends' *(C. & C.)*. — 44. *Andrea del Sarto*, Holy Family (replica in the Palazzo Pitti); 50. *Ligozzi*, Madonna appearing to S. Dominicus. *59. *Fra Bartolommeo*, God the Father with Mary Magdalene and St. Catharine of Siena, 1509 (formerly in S. Romano): — 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redolent of Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape-tints, and by chiaroscuro after the method of Da Vinci in the Mona Lisa, or of Raphael in the portrait of Leo the Tenth' *(C. & C.)*. — 72. *Sodoma*, Christ. — II. Room: 1. *Domenichino*, Samson; 8. *Bronzino*, Portrait; 13. *Tintoretto*, Portrait — III. Room: 3. *Beccafumi*, Moderation of Scipio; *Vasari*, 6. St. Eustace, 7. Mary treading serpents under her feet, 8. St. Blaise. — The other rooms contain modern pictures by *Michele Ridolfi* (of Lucca, d. 1853), *Nocchi* (Aurora), *Giovannetti*, *Camuccini*, and others.

Not far from the Piazza Grande (in the Via della Rotonda, the first side-street to the right) is the church of *S. Alessandro*, a simple structure completed before 1080, with fine antique columns. — A little farther on, also in the Via della Rotonda, at the end of the street diverging to the left opposite the 'Croce di Malta' hotel, is situated —

**S. Romano** (Pl. 8; C, 3), which existed as early as the 8th cent., but was remodelled in bad taste in the 17th by *Vincenzo Buonamici*. At the back of the high-altar is the monument of St. Romanus, with a Pietà above, and a recumbent figure of the saint below, with painted armour, by *Matteo Civitali*.

We now return to the Piazza Grande, and proceed to the left to the venerable church of —

**S. Michele** (Pl. 6; D, 6), founded in 764 by Teutprandus and his wife Gumpranda, with an over-decorated façade of 1288, rising high above the nave, and surmounted by a figure of the angel

with brazen wings. The row of columns on the S. side was added in 1377. 1st Altar on the right: Madonna in Trono by *Filippino Lippi.* — The *Palazzo Pretorio*, in the style of the 15th cent., is also situated in the Piazza S. Michele. — Opposite the S. side of the church rises the statue of *F. Burlamacchi* (d. 1548), by Cambi, erected in 1833.

On the N. side of the town is situated —

***S. Frediano** (Pl. 2; D, 2), a basilica of the 7th cent., founded by the Lombard kings Bertharic and Cunibert, in honour of St. Frigidianus, an Irishman, who was bishop of Lucca in 560-78. The present façade was erected in the 12th cent. on the site of the former apse; the Ascension in mosaic of the same period with which it is adorned was restored in 1827. The nave was originally flanked with double aisles, the outer of which have been converted into chapels. Most of the 22 columns are ancient.

The *Cappella di S. Agostino (2nd to the left) contains two old *Frescoes by *Amico Aspertini*, a pupil of Francia, judiciously retouched by *Michele Ridolfi.* On the ceiling God the Father, surrounded by angels, prophets, and sibyls; in the lunette to the left the Entombment; below it, to the left, an image of Christ found in the sea (*Volto Santo*, p. 353), drawn by two oxen, to the right St. Augustine, baptised by St. Ambrosius at Milan. In the lunette on the wall, on the right, St. Augustine instructing his pupils, and presenting them with the rules of his order; below, to the left, the Nativity and Adoration of the Magi; on the right, S. Frigidiano miraculously checking an inundation of the sea. — In the Cappella del S. Sagramento (4th to the left), an altar with a *Madonna and four saints in relief by *Jacobus magistri Petri de Senis (? Jacopo della Quercia;* 1422). Opposite, over the altar to the right behind the pulpit, is the *Coronation of Mary; below are king David and Solomon, St. Anselm, and St. Augustine, by *Francesco Francia* (covered). At the foot of the picture are four scenes from the history of the Augustinian Order. The 2nd chapel on the right from the entrance contains the tomb of St. Zita, the patroness of Lucca, mentioned by Dante (Inferno xxi. 28); in the church, in front of the chapel, is the ancient font, with unexplained representations by *Magister Robertus* (1151); by the wall is the more modern font by *Matteo Civitali* or his brother *Niccolò;* at the back of the first, Annunciation, heads of angels, children, and rich garlands by the *della Robbia.* On the wall of the entrance, to the right of the door, a Madonna and Child by *Amico Aspertini;* to the left, the Conception by *Rid. Ghirlandajo*, both al fresco.

We now cross the Piazza S. Frediano, which adjoins the church on the E., and turning either to the right or left reach an entrance to the *Piazza del Mercato* (Pl. D, 2), the houses enclosing which are built upon the foundations of a Roman **Amphitheatre** dating from the early Imperial period. Two series of the arcades, of 54 arches each, are still visible on the outside; length 135 yds., width 105 yds.; the arena (the present market-place) 87½ by 58 yds. — Remains of an ancient theatre are also shown near the church of *S. Maria di Corte Landini.*

To the E. is situated *S. Francesco* (Pl. 3; E, 2), erected in 1442, containing the monuments of the poet Giov. Guidiccioni (16th cent.) and the celebrated Castruccio Castracani (d. 1328). It is now used as a military magazine.

Among the numerous charitable institutions of Lucca may be

mentioned the *Deposito di Mendicità* (poor-house), established in the Italian-Gothic *Palazzo Borghi*, with a lofty tower, erected in 1413 by *Paolo Guinigi*, chief of one of the most powerful families of Lucca. — Of the *Libraries* the most interesting are the *Archiepiscopal*, containing 20 valuable MSS. and 400 rare editions, the *Library of the Chapter* with about 500 MSS., and the *Biblioteca Reale*, in the Via S. Giorgio, with MSS. (including Latin poems of Tasso, written by his own hand) and early specimens of printing. The *Archives* are also very valuable.

A spare hour should be devoted to a *Walk on the Ramparts, which afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity. In the grounds on the S. side is the monument of *Charles III. of Spain* (Pl. 15; B, 3), erected by his grand-daughter the Duchess Marie Louise, in 1822. A little to the E. of it is a pleasant café (Pl. C, 4).

The Environs of Lucca are beautiful, and many of the pleasant villas are comfortably furnished for the reception of strangers, but in summer the country is hot and destitute of shade.

The traveller should visit the (3 M.) royal *Villa di Marlia, with its beautiful grounds, fine points of view, and fountains, resembling Marly at Paris (whence the name), and with a Greek chapel containing old paintings, etc. (permission must be obtained at Lucca). The road thither leads by the Porta S. Maria (see below).

On the road to Viareggio, about 6 M. to the W., near the *Lake of Massaciuccoli*, are situated the Roman ruins known as the *Bagni di Nerone, with beautiful environs. — The *Aqueduct* to the S. of Lucca, with its 459 arches, recalling the Campagna of Rome, is worthy of notice.

About 15½ M. to the N. of Lucca, in a hilly district, lie the Baths of Lucca (diligence from June to September several times daily in 2½ hrs., fare 3 fr.; carr. in 2 hrs., fare 15 fr.). We quit the town by the Porta S. Maria (Pl. E, 1). The excellent road was constructed by the Princess Elisa. A road to the right diverges to the Villa Marlia (see above). Farther on we reach the *Serchio*, a stream which is generally very low in summer, but sometimes swells to a violent torrent, and is confined by embankments for a long distance. The road ascends the left bank of the stream, and passes the village of *Moriano*. We now traverse charming hill-country, passing the opposite villages of *Val d'Ottavo*, *Diecimo*, and *Borgo a Mozzano*. Immediately above Borgo is the bridge *della Maddalena*, which is said to have been built in 1322 by Castruccio; it is sometimes called the *Ponte del Diavolo*, from the peculiarity of its construction, and is hardly practicable for carriages. About 1 M. beyond it the road enters the valley of the *Lima*, another stream which is nearly dry in summer, and which is crossed near *Farnoli* by a suspension-bridge constructed in 1860. Between this point and the baths there are roads on both banks of the river.

The **Bagni di Lucca**, which were known in the middle ages, with springs varying in temperature from 86° to 129° Fahr., consist of several different villages in the valley of the *Lima*, connected by shady walks, and containing 9200 inhab. Ponte a Serraglio, the chief of these villages, which we reach first, is picturesquely situated on the bend of the rivulet, and contains the post-office, and the best hotels, baths, and lodging-houses. (**Pagnini's Hôtel d'Europe et d'Amérique*, R. 3, D. 4, L. and A. 1½. 'pension' 8 fr.; **Pera's Hôtel New York*, and *Grand Hôtel des Bains de Lucques*, formerly Croce di Malta, similar charges; charges lower in September. *Cafés Posta* and *Italia*, in the Piazza del Ponte. *Casino*, with billiard, reading, and ball rooms. *Physicians*, Dr. Giorgi and Dr. Marchi.

*Chemist*, Lencioni. Shops poor.) Adjoining the Hotel Pagnini on the Lima, is the royal casino *Ridotti*. A little farther on, at the entrance to the side valley, is the *Nuovo Ospedale*, built by Prince Demidoff.

Beautiful avenues ascend gradually from the Ponte a Serraglio to the villages of VILLA (1 M.; **Hôtel Vittoria; Hôt. du Parc*, 'pens.' 6-8 fr.; *Pavillon; Queen Victoria*, all with gardens; Betti, English chemist), and BAGNI CALDI (3/4 M.; pleasant apartments; physician, Prof. Carina of Pisa). — To the baths of Lucca belong also the establishments of *Bernabò* (comfortable; named after an inhabitant of Pistoja cured here in the 16th cent.), *Docce Bassi*, and *S. Giovanni*. The quietest and pleasantest apartments are to be hired at the *Bagni alla Villa*.

The valley of the Lima is cool and well-shaded, chiefly with chestnut trees, and is a healthy summer-residence, affording pleasant walks. Beautiful excursions may also be taken among the mountains, such as to the village of *Lugliano*, and to the watch-tower of *Bargilio* (on donkey-back; fatiguing), which on clear days commands an extensive view over land and sea. — *Boscolungo* (p. 333) may be reached hence in about 6 hrs. (carr. and pair 40-45, including an extra horse for ascending the hill).

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The RAILWAY TO PISTOJA at first traverses the plain to the E. A little to the S. lies the *Lago di Bientina*. 19 M. *Porcari;* 22 M. *Altopascio;* 25 M. *S. Salvatore.*

27 1/2 M. *Pescia* (Posta), a small town, situated about 1 1/2 M. to the N. on the river of that name, which the railway crosses, in a beautiful district, with silk and paper manufactories. The *Cathedral* has remains of a façade of 1306 and a fine monument of Baldassare Turrini by *Raffaele da Montelupo*, a pupil of Michael Angelo. 30 M. *Borgo a Buggiano.*

32 M. **Monte Catini** (**Grand Hôtel de la Paix*, R. from 3, D. 5, B. 1, A. 1 fr., L. 60 c.; **Laconda Maggiore*, similar charges; *Alb. Gabbrielli*, less expensive; also numerous pensions), where Uguccione della Faggiuola (p. 352) defeated the Florentines on 29th Aug., 1315. The warm baths *Bagni di Monte Catini* (*Corona d'Italia, 'pens.' 8 fr.) in the vicinity are well fitted up and attract many visitors.

The line intersects the rich valley of the *Nievole*. — 33 M. *Pieve a Nievole*. To the right, **Monsummano** on a conical eminence, with warm springs, and a *Monument to Giuseppe Giusti*, erected by Fantacchiotti in 1879. Near it is a *Grotto* with hot vapour, discovered in 1852, famous for the cures of rheumatism, gout, and paralysis which it has effected. The new *Curhaus* is well fitted up ('pension' 14-15 fr., baths included). — The train now passes through a tunnel and reaches (36 1/2 M.) *Serravalle*, which was an important frontier-fortress during the wars between Lucca and Pistoja. — 40 1/2 M. *Pistoja.*

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**Pistoja.** — ALBERGO DI LONDRA & DEL GLOBO, R. 2 1/2, D. 4 fr., with tolerable trattoria; ALB. REGINA D'INGHILTERRA; both in the Piazza Cino. — ALBERGO & TRATTORIA ROSSINI, Via Cavour, opposite the church of S. Giovanni, unpretending. — *Caffè del Globo.*

*Cab* with one horse 60, with two horses 80 c. per drive; to or from

the station 1 fr.; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30 c.

*Pistoja*, an ancient town with 13,500 inhab. (commune 54,000), is loftily situated in the vicinity of the *Ombrone*, a small tributary of the Arno, in a fertile district. It has broad, well-built streets, and important manufactories of guns and iron-wares. Pistols are said to have been invented at Pistoja, and thence to derive their name.

Pistoja, the Roman *Pistoria*, near which Catiline was defeated and slain, B.C. 62, was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the *Cancellieri* and *Panciatichi*, or *Black* and *White* parties, mentioned by Dante (Inferno xxiv. 143), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. Pistoja had to surrender to Florence in 1351. It was the birthplace of the celebrated jurist and poet *Cino*, a contemporary of Dante, and of the satirist *Niccolò Forteguerri* (1674-35), author of the Ricciardetto.

In the HISTORY OF ART, Pistoja, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages, and was foremost among the Tuscan republics in fostering artistic progress. The older churches, such as the *Cathedral* and *S. Andrea*, exhibit a leaning to the Pisan style, which was extensively in vogue in the 12th century. At Pistoja we also meet with many of the earliest attempts at sculpture in Tuscany, which are much ruder than contemporaneous German and French works of the same kind, and with several of the names of the oldest artists *(Gruamons* and *Adeodatus)*. After the 14th cent. Pistoja became dependent on Florence both politically and in the province of art. The town continued to be wealthy and ambitious enough to patronise artists, but thenceforth those of Florence were always employed. Of the *Goldsmith's Art* we have an important specimen in the silver altar in the Cathedral.

We follow the Via Cino, leading from the station and intersecting the Corso Vittorio Emmanuele at a right angle, as far as the Piazza Cino, and turning here to the right into the Via Cavour, soon reach the old Romanesque church of —

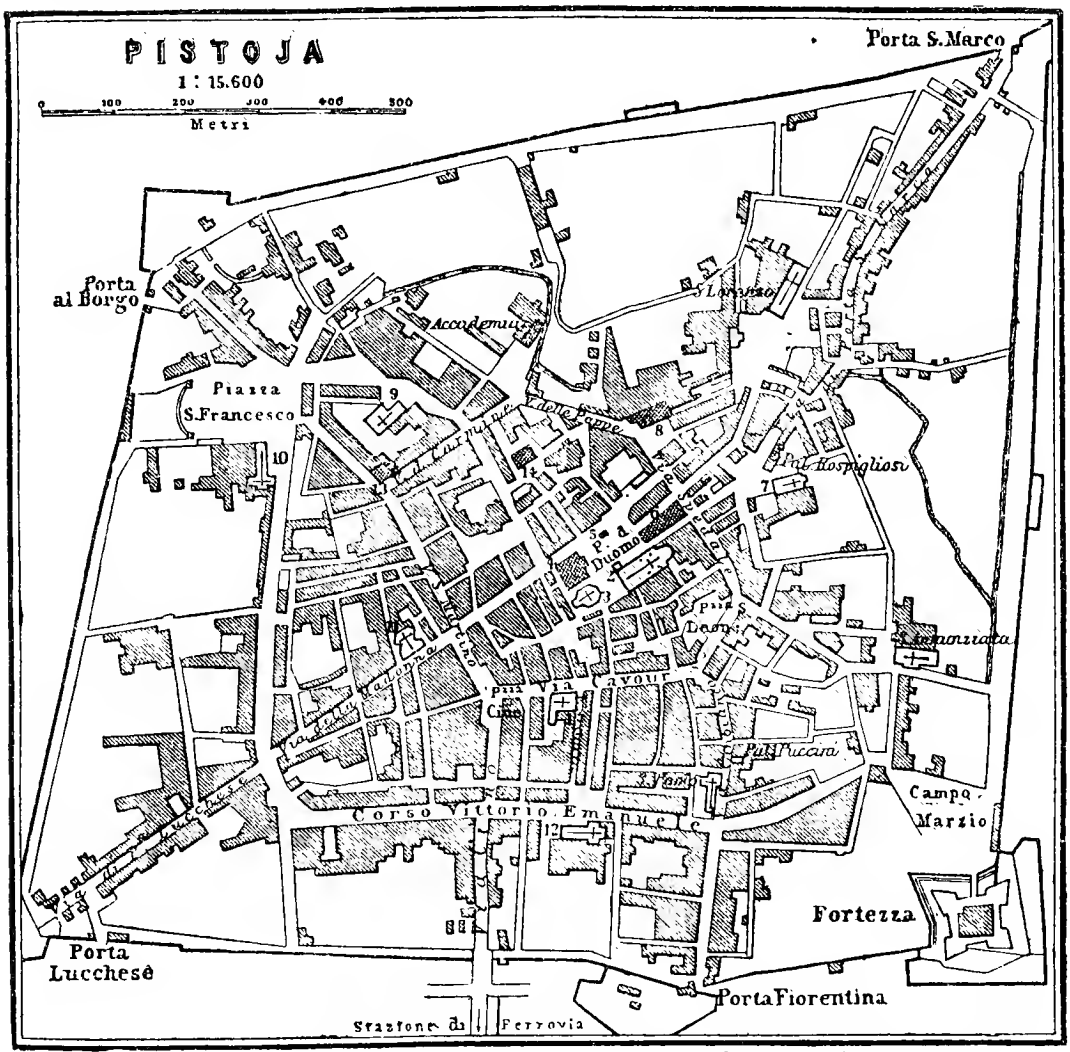
**S. Giovanni Fuoricivitas** (*Evangelista;* Pl. 1), erected about 1160, with a somewhat overladen façade adorned in Pisan fashion with rows of columns. Over the side-entrance is a relief representing the Eucharist by *Gruamons*, as an inscription on the architrave records (12th cent.).

INTERIOR. On the right is the **Pulpit*, adorned with ten reliefs on the three sides by *Fra Guglielmo*, a pupil of *Niccolò Pisano*, about 1270, the series beginning to the left with the Annunciation, Conception, etc.; in front, the symbols of the evangelists; on the left, a handsome basin for holy water by *Giovanni Pisano*, with figures of the virtues at the four corners. On the right, the *Visitation of Mary, a life-size group in terracotta, by *Andrea della Robbia*.

Opposite the church is the *Pal. Panciatichi-Celesi.* — Following the Via Cavour, and diverging from it by the Via S. Matteo, the third side-street to the left, we reach the PIAZZA. On the right rises the —

***Cathedral of S. Jacopo** (Pl. 2) of the 12th cent., remodelled in the 13th, with a tribuna added in 1599 by *Jacopo Lafri*. In the vestibule are faded frescoes by *Giovanni Cristiani da Pistoja* (14th cent.). Over the principal entrance a good bas-relief in terracotta

(Madonna surrounded by angels) by *Andrea della Robbia.* The barrel-vaulting was adorned with coffering and rich garlands in terracotta by *Luca della Robbia.*




The INTERIOR, sadly marred by alterations, and restored with little taste in 1838-39, consists of nave and aisles borne by sixteen columns and two buttresses. — By the wall of the entrance is the Font, adorned with a large relief (Baptism of Christ) and four smaller ones (History of the Baptist) by *Andrea Ferrucci da Fiesole* (d. 1526); to the left the tomb of Bishop Alto, with reliefs by *Andrea Pisano* (?). — TO THE RIGHT of the entrance is the *Monument of the jurist and poet Cino da Pistoja (d. 1336), by the Sienese master *Cellino di Nese* (1337). The basrelief represents Cino lecturing to nine pupils, among them Petrarch, who afterwards composed a sonnet on his death, exhorting the women to mourn for Cino as the poet of love. — TO THE LEFT of the entrance the Monument of Cardinal Forteguerra, with bust and high reliefs, by *Verrocchio* (1474) and *Lorenzetto.* — The CAPPELLA DEL SACRAMENTO (left of the choir) contains a Madonna with St. Zeno by *Lorenzo di Credi* (d. 1513), the finest and oldest of his altarpieces, the figures strongly reminiscent of Da Vinci *(C. & C.).* High relief bust of Bishop Donato de' Medici by *A. Rossellino* (1475). — Over the HIGH ALTAR a Resurrection by *Angelo Bronzino.* Beautifully inlaid choir-

stalls. — In the CAPPELLA S. JACOPO (right of the choir) a rich **Silver Altar* executed in the 14th and 15th cent. (covered); in a niche above is a sitting statue of St. James, surrounded by apostles and prophets, wrought in silver, and gilded, by *Simone di Ser Memmo* and other masters, in the middle of the 14th cent.; below is a large silver tableau with wings; in the centre fifteen reliefs of subjects from the New Testament and apostles, by *Andrea di Jacopo d'Ognabene* of Pistoja (1316); the wings consist of ten reliefs on the left, from the Old and New Testament by *Piero da Firenze* (1357) and on the right from the life of St. James by *Leonardo di Ser Giovanni*, pupil of Orcagna (1371). About 446 lbs. of silver are said to have been used in the execution of this work of art. — The Crypt, borne by six columns, is also modernised.

The campanile was originally a fortified tower, called Torre del Podestà, and still bears the arms of governors of the town. The three series of arches were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal ***Battistero** (*San Giovanni Battista*; Pl. 3), erected after 1339 by *Cellino di Nese* in the Italian-Gothic style, according to Vasari from a design by *Andrea Pisano*. On the exterior is a pulpit. The large square font (older than the building, and probably dating from 1256) is embellished with richly-decorated slabs (others of the same kind on the wall to the right). The principal portal is also worthy of notice.

Adjacent is the ***Palazzo Pretorio** (Pl. 4), formerly *del Podestà*, a building of the 14th cent., now containing the courts of justice. The quadrangle is enclosed by four round arches; the arcades are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldic style, restored in 1844. To the left of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507:

*Hic locus odit, amat, punit, conservat, honorat,*
*Nequitiam, leges, crimina, jura, probos.*

The piazza is adorned with a *Statue of Cardinal Forteguerra* (Pl. 5), erected in 1863. — Opposite the Pal. Pretorio is the *Palazzo del Comune* (Pl. 6; originally degli Anziani), erected in the Italian Gothic style in 1294-1385, with a vestibule. In the interior are frescoes by *Gianicola* and his pupils, and a relief in marble of the school of Verrocchio, 1484, representing *Angels with armorial bearings.

Passing between the cathedral and the Pal. del Comune (by the Via S. Bartolommeo), we next visit the church of *S. Bartolommeo in Pantano* (Pl. 7), a Lombard edifice with open roof, borne by twelve columns, with very varied capitals, and two buttresses. The sculptures on the façade by *Rudolfinus* represent Christ and the Apostles, 1167; pulpit, borne by two lions, and the statue of the sculptor, with eight reliefs from the history of Christ, by *Guido da Como*, 1250. — The Via Porta Guidi to the right leads hence to the —

**Ospedale del Ceppo** (Pl. 8), erected in 1277, and afterwards restored, with a long *Frieze consisting of reliefs in terracotta, col-

oured and glazed, representing the seven works of mercy, an enthroned Madonna, and four virtues; below, the Annunciation, Madonna in glory, and Conception, in medallions, by *Giovanni*, *Luca*, and *Girolamo della Robbia*, 1525-35. — We now pass the Ospedale by the Via delle Pappe to the left, which leads to a small planted piazza, follow the Via del Carmine to the left, and then the first side-street to the right, to —

***S. Andrea** (Pl. 9), a church of the 12th cent., and probably once the cathedral. On the architrave of the entrance are sculptures of 1166, representing the Adoration of the Magi with the inscription: 'Fecit hoc opus Gruamons magister bon. et Adodat frater eius' (*Gruamons* and *Adeodatus*, 1160; see p. 358). Over the door is a small statue of St. Andrew in *Giov. Pisano's* style.

INTERIOR. The narrow nave and aisles are supported by twelve columns and two pillars. The **Pulpit* with its numerous figures by *Giovanni Pisano*, 1298-1301, a copy of that executed by his father at Pisa, is a hexagon with reliefs from the Old Testament on five sides: Crucifixion, Last Judgment, Adoration of the Magi, Nativity, Slaughter of the Innocents; below these are six figures of sibyls and prophets borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles.

Turning to the right we enter the Via S. Prospero, and turning again to the right we reach the Piazza S. Francesco with —

*S. Francesco al Prato* (Pl. 10), an Italian-Gothic church of 1294, with paintings by *Margaritone* and other masters. The chapter-house is adorned with frescoes of scenes from the life of St. Francis, attributed by Vasari to *Puccio Capanna* (perhaps by *Giovanni Cristiani*, 14th cent.). Keys at the Palazzo del Comune. — We return by the Via Giuseppe Mazzini and the Via Garibaldi (with the *Pal. Cancellieri* on the right, No. 945) to the Piazza Cino, and proceed by a side-street to the right to —

**S. Maria dell' Umiltà** (Pl. 11), with a bare façade, erected about 1509 by *Ventura Vitoni*, a pupil of Bramante, the dome by *Vasari*. A fine oblong vestibule, adorned with frescoes by *Vasari* relating to the miracle-working Madonna in the church, leads to the handsome octagonal interior, with its elegant Corinthian wall-pilasters in several stories, and pictures by *Gerino* and others.

On the way back to the station is —

**S. Domenico** (Pl. 12), in the Corso Vitt. Emmanuele, erected in 1380.

INTERIOR. 2nd Altar on the right: Madonna and Child, al fresco, by *Fra Paolino da Pistoja*. Right Transept: *Cappella Rospigliosi*, with monuments of the family, and the miracle of S. Carlo Borromeo, by *Jacopo da Empoli*. To the left in the CHOIR, St. Sebastian by *R. Ghirlandajo*. 2nd Altar on the left, Crucifixion with saints; 3rd Altar on the left, the Virgin and Thomas Aquinas, by *Fra Paolino da Pistoja*. Between the 4th and 6th Altars on the left, monument of the jurist Filippo Lazari (d. 1412), by *Bernardino di Matteo Fiorentino*, 1464. — The CLOISTERS were decorated with paintings by *Sebastiano Veronese* and others, 1596.

Farther on in the same street, to the left, is the church of *S. Paolo*, with an Italian-Gothic façade.

The *Biblioteca Fabbroniana* (Pl.13), and the *Biblioteca Fortiguerra* (Pl. 14) were founded by two cardinals who were born here.

The *Villa Puccini*, 1 M. to the N., has beautiful gardens and works of art by Pampaloni and others.

RAILWAY FROM PISTOJA TO BOLOGNA, see R. 49.

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The RAILWAY TO FLORENCE intersects a rich tract at the base of the Apennines. 44½ M. *S. Piero.* On the left the picturesque castle of *Monte Murlo* comes into view, near which the Florentine republicans Baccio Valori and Filippo Strozzi were defeated and taken prisoners by the troops of Cosimo I. in 1537.

50½ M. **Prato** (*Albergo del Giardino*, Via Magnolfi; **Alb. Contrucci*, Piazza del Duomo; *La Colonna*, Via dei Lanaioli; *Caffè di Marte*, Piazza del Duomo), a well-built town of 13,000 inhab. (commune 42,900), on the *Bisenzio*, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread and biscuits *(biscotti, cantucci)*. It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under Cardona.

In the 15th cent. this small provincial town attracted numerous artists from Florence, so that a visit to it is indispensable to those who desire to be thoroughly acquainted with the EARLY RENAISSANCE style of Florence. An important work by *Donatello* and *Michelozzo*, an extensive composition in the style of *Robbia*, and a superb bronze screen bear testimony to the importance of Prato in the history of Renaissance sculpture. Among the painters of the place were *Filippo* and *Filippino Lippi*, *Botticelli*, and *Fra Diamante*. The church of the *Madonna delle Carceri* at Prato also forms a very striking example of Renaissance architecture. This edifice (erected by *Giuliano da Sangallo)* exhibits the transition from early to high Renaissance, and shows how anxiously the architects of the day directed their attention to the design of a Greek cross covered with a dome.

From the station we follow the Via Magnolfi, the first street to the left, to the Piazza del Duomo.

IL DUOMO, begun in the 12th cent., and completed by *Giovanni Pisano* in the 14th, is in the Tuscan-Gothic style. On the façade, which dates from 1450, is a pulpit, adorned by *Donatello* and *Michelozzo*, after 1434, with *Bas-reliefs (dancing children). From the pulpit the highly-revered *Sacra Cintola*, or 'girdle of the Virgin' preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a *Madonna with SS. Stephen and Lawrence in terracotta, by *Andrea della Robbia.*

INTERIOR. Over the PRINCIPAL ENTRANCE the *Virgin delivering the girdle to St. Thomas, by *Ridolfo Ghirlandajo.* The CAPPELLA DELLA CINTOLA is adorned with *Mural Paintings by *Agnolo Gaddi* (1395), from the life of the Virgin (presentation of her girdle to St. Thomas; discovery of the girdle in Palestine by a native of Prato). On the altar is a statuette of the Virgin by *Giovanni Pisano* (covered; cast in the sacristy); handsome bronze **Screen* executed in 1444 by the Florentine *Bruno di Ser Lapo*, the frieze by *Pasquino di Matteo* (1461). A small room adjoining the chapel contains reliefs (Death of the Virgin, Assumption) in the style of the Pisani. — In the CHOIR, at the back of the high-altar, are the *Histories

of John the Baptist and St. Stephen by *Fra Filippo Lippi*, the finest work of this master (d. 1469): on the right (above) Birth and Naming of the Baptist; his Withdrawal to the wilderness and his Preaching; Dance of the daughter of Herodias; by the window, on the right: Beheading of St. John; above it a saint. On the left wall of the choir (above): Birth of St. Stephen, his Ordination and care for the poor; Stoning and Interment (among the admirable portrait-figures are Cardinal Carlo de' Medici, and, to the extreme right, the portrait of the painter himself). The continuation of the scene of the Stoning is on the window-wall; above it a saint; on the ceiling Evangelists (best light in the forenoon). The chapel to the left of the choir contains unimportant frescoes of the 14th century. The chapel to the right is embellished with frescoes by *Starnina* and *Ant. Viti* (14th cent.): to the right scenes from the life of the Virgin, to the left scenes from the life of St. Stephen. On the right is the *Death of St. Bernard, also by *Filippo Lippi*. The side-chapel on the left, and the second on the right, contain frescoes in Giotto's style, but much retouched. — In the S. transept a *Statue of the Madonna (in clay), and a Pietà (relief, in marble), by the brothers *Da Majano* (1480). — Handsome round *Pulpit, resting on sphinxes and snakes, by *Mino da Fiesole* and *Rossellino*, adorned with admirable reliefs (1473).

The campanile, in the Lombard style, is by *Nic. di Cecco* (1340).

The Via dei Sarti, usually called the 'Corso', leads from the cathedral to the Palazzo Comunale, which contains a small picture-gallery on the first floor (fee $^1/_2$ fr.).

2. *Taddeo Gaddi*, History of the Holy Girdle; *Fra Filippo Lippi*, 11. Madonna with St. Thomas, etc., 12. Nativity, 21. Madonna with John the Baptist; 16. *Filippino Lippi*, Madonna with John the Baptist and St. Stephen; 19. *Andrea da Firenze*, Madonna and saints; 21, 22. *Fra Filippo Lippi*, Madonna and saints, with predella; 18. *Giovanni da Milano*, Madonna with saints (14th cent.); two terracotta reliefs.

The *Palazzo Pretorio* opposite is of the 13th century.

The prolongation of the Via dei Sarti leads to the piazza and church of S. Francesco; the chapter-house contains mural paintings by *Niccolò di Pietro Gerini* and *Lorenzo di Niccolò* (14th cent.). The fine cloisters adjoining contain a monument of 1460. — The street to the left of the church leads to the piazza and church of —

S. Maria delle Carceri, erected in 1485-92 by *Giuliano da Sangallo*, in the form of a Greek cross, with barrel-vaulting and dome. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists. The high-altar is by *Antonio da Sangallo*. The small choir, to the right of the altar, contains some very handsome stalls.

From the Palazzo Comunale the Via de' Bauchi leads to the church of *S. Domenico*, which was built in the 13th and restored in the 17th century. — In the Via della Madonna, No. 4, is the *Palazzo Novellucci* with two fine bronze dragons by the windows.

Not far from the cathedral, in the Via Borgo al Cornio, is the little church of *S. Lodovico* (called also *S. Vergine del buon Consiglio*), with a *Relief by *Andrea della Robbia* (generally shut, sacristan in Via S. Fabiano 219). — A small shrine at the corner of the Via S. Margherita contains a Madonna by *Fra Filippo Lippi* (key in the neighbourhood).

From Prato to Florence a Steam Tramway runs 8 times daily; fares 1 fr. 10 c. or 80 c.

From Prato a diligence (daily 1 fr.) and an omnibus (every day except Mon., 1 fr. 50, 1 fr. 20 c., or 1 fr.) run through the picturesque and industrious **Val di Bisenzio** to Vernio (3 hrs.). The finest scenery begins at *Cojano*, where the valley contracts. At *S. Lucia* we traverse a gorge known as *Il Cavalciotto*. We then pass *La Briglia*, *Vajano*, *Carmignanello*, and *Mercatale* (Inn, unpretending), where the road leaves the Bisenzio to the left, and ascends the valley of its affluent the *Fiumenta*. About 3/4 M. farther on is **S. Quirico di Vernio**, or simply *Vernio* (Albergo della Posta), the chief place of the valley, picturesquely situated on the left bank of the Fiumenta and at the foot of the *Montepiano*. Pedestrians can cover the whole distance in 4 1/2 hours.

About 3 M. to the N.W. of Prato lies the little village of *Figline* (Trattoria), near which rises the *Monteferrato*, with a quarry of serpentine. This stone, known as 'marmo verde di Prato' is much used by the builders of Tuscany. — About 7 farther to the N. rises the *Monte d'Iavello* (3228 ft.), the ascent of which is easy and not destitute of interest. The inn-keeper at Figline provides a guide (1 1/2 fr.) and horses (2 fr.). Those who prefer to return from the summit by a different route, descend the valley to the N. to (1 hr.) *Migliana* (Trattoria), or to the W. to (1 hr.) *Schignano* (Trattoria) and return by the high-road to Figline and Prato. To walk from Migliana to Prato about 4 hrs. are required.

54 M. *Calenzano*; 57 M. *Sesto* (p. 446); 59 M. *Castello* (p. 446); 60 M. *Ponte a Rifredi*. — 61 1/2 M. *Florence*.

## 53. Florence.

**Arrival.** There are two railway-stations at Florence: 1. Stazione Centrale (Pl. D, 3; Restaurant) for all the railways (approached from the Piazza della Stazione; egress for the northern line in the Via Luigi Alamanni; for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train (3/4-1 1/2 fr.); fiacre 1 fr., at night 1 fr. 30 c., each box 50, travelling-bag 25 c., trifling gratuity to railway-porter. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances. — 2. Stazione Porta Croce (Pl. I, 5) on the E. side of the town, the first stopping-place for the trains to Arezzo, Perugia, etc.; it is too far from the middle of the town for most travellers.

**Hotels.** — On the *Lung' Arno*, best situation, from W. to E.: Hôtel de la Paix; Hôtel de la Ville, Piazza Manin (Pl. C, 3); *Italia, principal entrance Borgognissanti 19 (Pl. C, 4); *New York, Piazza Ponte alla Carraja 1 (Pl. D, 4), buildings at the back not so pleasant as that in front; *Gran Bretagna, Lung' Arno Acciajoli 8 (Pl. D, 5); Arno, Lung' Arno Acciajoli 4 (Pl. D, 5), well spoken of. All these are of the first class: R. 3-4 fr. and upwards, B. 1 1/2, L. and A. 2, D. 5, omnibus 1-1 1/2 fr.; 'pension', according to bargain, 10 fr. and upwards. — On a somewhat smaller scale, and a degree less expensive: *Hôtel Washington, Lung' Arno Nuovo 6; *Hôtel de Russie, Piazza Manin 2 (Pl. C, 3, 4), R. from 2 1/2, D. 4 1/2, L. 1/2, A. 3/4, 'pens.' from 8 fr.

In the new *Quarter near the Cascine:* Universo, Corso Vitt. Emmanuele (Pl. B, 2); Victoria, Lung' Arno Nuovo 50 (Pl. C, 4), well spoken of; Alb. Pagnini, Lung' Arno Nuovo 44 (Pl. B, 2); *Corona d'Italia, also a pension, Via Palestro (Pl. B, 2); Anglo-American, Via Garibaldi 7 (Pl. B, 2); Corona d'Inghilterra, Via Solferino 8 (Pl. B, 2), 'pension' 8-10 fr.; *Città di Monaco *(Stadt München)*, Via Montebello 32 (Pl. C, 3), R. 2-2 1/2, B. 1 1/4, D. 3 1/2, L. 1/2, A. 1/2 fr., omn. 60 c.; Alleanza (with pension), Via Montebello 34 (Pl. C, 3), well spoken of; *Hôtel Montebello, Via Curtatone 2 (Pl. C, 3), 'pens.' 8-10 fr., well spoken of; *Hôtel et Pension de Londres, Via della Scala, well spoken of, R. 2, B. 1 1/2, déj. 2 1/2, D. 4 1/2, 'pens.' 8 fr.

In or near the *Via Tornabuoni*: Hôtel du Nord, Piazza S. Trinità (Pl. D, 5), in the former Palazzo Bartolini-Salimbeni; Hôtel de l'Europe,

# FIRENZE.

1 : 10.000.

0 50 100 200 300 400 Metri

Tramways

Geograph. Anstalt von Wagner & Debes, Leipzig.

Piazza S. Trinità (Pl. D, 5); Albergo e Pensione Inglese, Via del Sole 3 (Pl. D, 4); Leone Bianco, Via Vigna Nuova (Pl. D, 4), unpretending but good, 'pension' 6-7 fr.

*Near the Piazza della Signoria*, between the Cathedral on the N. and the Arno on the S., most of them thoroughly Italian, with trattorie, but conveniently situated: *Hôtel Cavour, Via Proconsolo 5 (Pl. F, 5), R. 2-3½, L. ½, A. ½, déj. 2½, table-d'hôte 4, omn. 1, 'pens.' 9 fr.; Rossini, formerly *Luna*, Via Condotta 12 (Pl. F, 5), R. 2 fr.; Hôtel du Parlement, Via dei Leoni 14, at the back of the Palazzo Vecchio; Porta Rossa, Via Porta Rossa (Pl. D, 5), R. from 2, D. incl. wine 4, B. 1¼, déj. 2¼, A. ½, L. ½, omn. 1, 'pens.' 7-8 fr.; Albergo di Spagna e Etruria, Via Calzajoli 13 (Pl. E, 5).

*Near S. Maria Novella and the Railway Station*: Minerva, Piazza Nuova di S. Maria Novella; Hôtel et Pension d'Angleterre, Via Panzani; *Roma, Piazza Nuova di S. Maria Novella 7, R. 2½, D. 4½ fr., B. 1½, L. ¾, A. ¾ fr.; *Città di Milano, Via Cerretani 12 (Pl. E, 4), patronised by English visitors, R. 2½-3, L. ¾, D. 4½ fr.; Albergo Bonciani, Via Panzani 23, 'pens.' 7 fr.

**Pensions** (generally good). *On the right bank of the Arno:* Miss Earle, Palazzo Corsi, Via Tornabuoni, 'pens.' 12 fr., in winter only; Mad. Rochat, Via dei Fossi 16, 2nd floor, 'pens.' 8 fr., well spoken of; Mrs. Forbes, Viale Principessa Margherita 58, well spoken of; Rodolfo, Via della Scala 2, 'pens.' 7 fr.; Girard, Via Montebello 5, 'pens.' 6-7 fr.; Pagliai, Via Palestro 6, first floor, also furnished rooms; Mad. Brunnoro, Piazza del Duomo 35, 2nd floor, 'pens.' 6 fr., also rooms; Pera (*Pension Belvedere*), Via Alfani 39, 'pens.' 6-7 fr., well spoken of; Mad. Michel, Viale Principe Amedeo 5; Lucchesi, Lung' Arno delle Grazie 16, pens. 6-8 fr., highly spoken of; Mad. Paoli, Lung' Arno della Zecca 12; Mad. Jennings, Lung' Arno alle Grazie 4, entrance Via dei Tintori 65, 'pens.' 7-8 fr.; Baccioni, Via S. Paolo 4, third floor, near the Piazza dell' Indipendenza; Mad. Brunetti, Via Nazionale 20; Consigli, Lung' Arno Acciajoli 10, also furnished rooms; Mad. Davis Piccioli, Lung' Arno Corsini, entrance Via Tornabuoni 1; Chapman, Via Pandolfini 21. — *On the left bank of the Arno:* Molini-Barbensi, Lung' Arno Guicciardini 15, 'pens.' 8-10 fr.; Mad. Benoit, Lung' Arno Serristori 17, 'pens.' 8 fr.; Kirsch, Lung' Arno Serristori 11, well spoken of; Mad. Giannini, Lung' Arno Serristori 21, 'pens.' 6-7 fr.; Mad. Giosti, Piazza Soderini 1, 'pens.' 8 fr.; Madame Laurent, Via del Presto 11 and Via Maggio 25 (near S. Spirito), 'pens.' 5-6 fr. (also without board), well spoken of; Mad. Gonin, Via Romana 41, well spoken of.

**Furnished Apartments.** Mad. Boronowsky, Casa Guidi, Piazza S. Felice; Fräulein Döhler, Via S. Paolo 4, near the Piazza dell' Indipendenza; Casa Nardini, Borgo SS. Apostoli 17, 2nd floor, unpretending, frequented by artists and savants. Lodgings to let are generally indicated by a placard, and may also be found by application to a house-agent. The charges depend of course on the situation. Two furnished rooms cost on an average 50-60 fr. per month, in summer 40-50 fr.; attendance about 5 fr. The pleasantest situation in winter is the sunny side of the *Lung' Arno*. The other quarters of the town on the right side of the Arno (environs of the *Cathedral*, *Via dei Cerretani*, *Piazza S. Maria Novella*, *Via Cavour*, *Piazza dell' Indipendenza*, etc.), as well as the *Piazza Pitti* on the left side, may also be mentioned as healthy and pleasant situations. The quarter of the town on the left bank of the Arno, especially below the Porta S. Frediano, is considered less healthy. In winter it is most important to secure rooms with a southern aspect, which is essential to health and comfort in Italy, where brilliant sunshine so often contrasts with bitterly cold winds. The Lung' Arno is almost deserted in summer on account of the exhalations and the mosquitoes which infest it, and a N. aspect is then preferred (comp. p. 370 and p. xix).

The Water of Florence as supplied by the town is good, but well-water should be avoided, as owing to the numerous cess-pools it is apt to be contaminated. The best *soda-water* is manufactured at Borgo S. Croce 7. — *Andreas Mucke*, a good valet-de-place, may be enquired for at the Hôtel de la Ville.

**Restaurants**, most frequented at the dinner-hour, 5-7 o'clock, generally closed after 8 o'clock (luncheon, see below): *Doney & Neveux*, Via Tornabuoni 16 (open till 9 p.m. only), **Gilli & Letta*, Piazza Signoria 3, D. with wine 5 fr. (see below); *Restaurant Français*, in the Hôtel Cavour, see above. — TRATTORIE in the Italian style: **Rossini* (formerly *Luna;* Pl. n), Via Condotta, see p. 365; **La Toscana*, *Patria* (also rooms to let, well spoken of), *Stella*, **Etruria*, all in the Via Calzajoli; *Cinque Lampadi*, Via Ricasoli 18; **Bonciani*, Via Panzani 23 (p. 365), and in the Viale dei Colli (p. 442; beautiful view); *Antiche Carrozze*, Borgo SS. Apostoli, near the Ponte Vecchio, and **Leone Bianco* (see p. 365), D. at 5 o'clock, both unpretending; *Birraria Cornelio*, with restaurant; *Porta Rossa*, Via Porta Rossa (p. 365). — Dinners à la carte (2-4 fr., including bread and wine) are more in vogue than tables d'hôte.

**Cafés**, less inviting than in many other Italian towns, a few only with seats in the open air: **Giacosa*, Via Tornabuoni, also a confectioner, recommended to ladies (best coffee 50 c.); *Gilli & Setta*, see above; *Doney*, Via Tornabuoni; *Caffè d'Italia*, Piazza S. M. Maggiore, Via Cerretani; *Bellocci*, Via Calzajoli; *Bottegone* and *Piccolo Elvetico*, in the Piazza del Duomo; *Ferruccio* and *Wital*, both Via Por S. Maria, N. of the Ponte Vecchio. Cup of coffee 15-20 c., ice 30 c., light Florence beer 25 c. per half-bottle, beefsteak for déjeuner 75 c.-1 fr., etc. — Visitors to the cafés are frequently importuned by hawkers of photographs, etc., who often sell their wares at one-third or one-half of the price at first demanded, and by the well-known '*Fioraje*', or flower-girls.

**Confectioners** (*Confetturerie*). **Doney & Neveux*, Via Tornabuoni 16; **Gilli*, Via Calzajoli 10, and Via Cerretani, also excellent white bread; *Stuppani*, Via Calzajoli; **Giacosa* (see above), Via Tornabuoni.

**Wines.** Good Italian at *Mellini's*, Via Calzajoli 11; at the *Antica Cantina Mengotto*, Piazza dell' Olio; at the *Fiaschetteria*, Piazza del Duomo, next door to the Café Bottegone; *Al Fiascone*, Via Guelfa 84. A 'fiasco', a straw-covered flask, usually holding three ordinary bottles (table-wine 1½-2 fr. per fiasco), is generally ordered, but only the quantity consumed is paid for. The best Tuscan wines (all red) are *Chianti* (especially the variety *Broglio*), *Rufina* (especially *Pomino*), *Nipozzano*, *Altomena*, and *Carmignano*. *Aleatico* and *Vino Santo*, obtained at Mellini's, are sweet wines prepared from raisins. Good *Montepulciano* may be drunk at the Cantina Mengotto and also at Gilli & Letta's (see above).

**Beer.** The *Birrarie* are also restaurants: **Gilli & Letta* (also coffee and wine-house), in the Piazza della Signoria, Gratz beer 30 c. per glass, visited by ladies; *Birraria Cornelio*, with garden, Piazza de' Buoni, at the back of the Baptistery, music in the evenings, much frequented; *Rest. et Brasserie des Etrangers*, Piazza Manin, near the Hôtel de Russie; **Birraria di Monaco*, Porta Rossa 11 and Via delle Terme 14; *Weiss & Mayer*, Via Maggio (brewery), in summer only.

**Tobacco.** The *Spaccio Normale* (or government-shop), where imported cigars are also sold, is at Via Tornabuoni 16, next door to Doney's Restaurant (see above).

**Cabs** are stationed in most of the piazzas. The following is the tariff within the Cinta Daziaria or line of municipal imposts. The night-fares are exigible from one hour after sunset till sunrise.

| | *Day* | *Night* |
|---|---|---|
| *Per Drive* (including drive from the station to the town) | 1. — | 1. 30 |
| *By Time:* 1st ½ hr. | 1. 20 | 1. 50 |
| „ 2nd ½ hr. | — 80 | 1. — |
| „ each additional ½ hr. | — 75 | 1. — |

Outside the town, for the first ½ hr. 2 fr., for each ½ hr. additional 1 fr. — Each large article of luggage 15 c.

**Tramways.** The environs of Florence and the valley of the Arno are now traversed by a constantly-increasing network of tramway-lines, on many of which the motive power is steam. The fare from the town to any one of the gates is 10 c.; outside the gates various fares. Details may be found in the Florentine Orarii (15 c.) and are printed on the tickets themselves. On Sundays all fares are raised at least 5 c.

I. From the Piazza de' Giudici (adjoining the Uffizi Palace).
   a. Round the town by the *Viale* to the *Piazza degli Zuavi* (Lung' Arno Nuovo and Cascine), every 1/2 hr., fare 20 c.
   b. To the *Porta San Gallo*, every 1/4 hr., 10 c.
   c. Through the *Porta alla Croce* to *Bella Riva*, every 1/2 hr.
   d. By the *Ponte alle Grazie* and *Porta S. Niccolò* to the *Bandino*, every 20 minutes.

II. From the Piazza Nuova di S. Maria Novella.
   a. To *S. Donnino* (7-8 times daily, 45 c.) and *Poggio a Cajano* (5 times daily, 70 c.).
   b To *Campi* and *Prato*, 7-8 times daily (to Campi 70 or 50 c., to Prato 1 fr. 10 or 80 c.). — The cars on these two lines are propelled by steam.
   c. To the *Cascine* viâ the *Ponte alle Mosse*, every few minutes from 8 a.m. to 8 p.m., 25 c.

III. From the Piazza della Stazione to *Rifredi* and *Sesto*, every 1/2 hr.

IV. From the Piazza di Castello (by the Lung' Arno Soderini on the left bank, below the Ponte alla Carraja) through the *Porta S. Frediano* to *Legnaja*, *Badia a Settimo*, *Lastra*, and *Signa*, 9 times daily, 70 or 50 c.

**Omnibuses** from the Piazza della Signoria, some also from the Piazza del Duomo, to all the gates of the city, to the Piazza dell' Indipendenza, and to the Piazza d'Azeglio 10 c., on Sundays and holidays 15 c.

**Facchini Pubblici**, or *Commissionnaires*, 20 c. per errand, if taking more than 1/4 hr. 40 c., per hr. 70 c.

**Consulates.** *American* (Mr. Welsh), Borgognissanti 17; *English* (Sig. Colnaghi), Via Tornabuoni 14; *German*, Via dei Corsi 5.

**Post Office** in the Uffizi, open daily from 8 a.m. to 10 p.m. (branch-offices at the railway-station and in the Via Romana, adjoining the Specola, for letters only). — **Telegraph Office** in the Palazzo Nonfinito, Via Proconsolo 12. Branch-offices, Borgognissanti 26 and Via S. Onofrio, near the Porta S. Frediano (10-4).

**Physicians** (hour of consultation generally 2-3): *Dr. Wilson*, Via Tornabuoni 9; *Dr. Coldstream*, Lung' Arno Nuovo 24; *Dr. Dods*, Corso Vitt. Emmanuele 4; *Dr. Baldwin* (American), Via del Moro 1; *Dr. Duffy*, Via Tornabuoni 10; *Dr. Metcalfe; Dr. Davidson* (homœopathist), Via della Scala 2; *Dr. v. Coelln*, Via del Sole 14, 2nd floor; *Dr. Bergeest*, Via de' Serragli 3; *Dr. Levier*, Via S. Frediano 16; *Madame Ernestina Paper*, *Dr.*, Viale Principessa Margherita 52. — Oculist: *Dr. Meyer*, Piazza Pitti 11. — Dentists: *Dunn*, Piazza S. Maria Novella; *Slayton*, Lung' Arno Nuovo; *Campani*, Piazza della Signoria. — Protestant Hospital *(Maison de Santé)* in the *Villa Betania*, outside the Porta Romana, corner of the Viale del Poggio Imperiale and the Via Torricelli; physician, Dr. Bergeest (see above).

**Chemists.** English: *Roberts*, Via Tornabuoni 17; also, Piazza Manin 2; *Groves*, Borgo Ognissanti 15. German: *Janssen*, Via dei Fossi 10 (mineral water depôt; homœopathic dispensary). — *Nurses* may be engaged through the chemists. — Articles made of Pine-fibre, used as a remedy for gout, rheumatism, and other ailments, may be obtained at *C. F. Meyer's*, Piazza S. Maria Novella 22.

**Baths.** *Peppini*, Via SS. Apostoli No. 16, near S. Trinità; **Franceschi*, Via Vigna Nuova 19, and Via di Parione 28; also in the *Corso Vittorio Emmanuele 17b, at the back of the Palazzo Corsini, and at Via Maggio 30.

W. C. (10 c.): Vicolo della Seta (S.W. corner of the Mercato Nuovo), Via Calzajoli, Borgo Ognissanti; on the Viale dei Colli, in the Piazzale Michelangelo, see p. 442.

**Booksellers.** *Goodban*, Via Tornabuoni 9, English, German, French, and Italian books, also photographs and engravings; *Bocca*, Via Cerretani; *Bettini*, Via Tornabuoni; *Loescher*, Via Tornabuoni 20; *Flor & Findel*, Lung' Arno Acciajoli 24, also photographs and engravings. — Music and pianos may be hired of *Brizzi & Nicolai*, Via Cerretani; *Ducci*, Piazza Antinori.

**Reading Room.** **Vieusseux*, Palazzo Ferroni, Via Tornabuoni 2, with a circulating library, open 8 a.m. to 10 p.m., admission 50 c., per week 3, per month 7, per quarter 14 fr.; *Circolo Filologico* in the Palazzo Ferroni (read-

ers must subscribe for at least six months, but visitors may be introduced for short periods by a regular member).

**Circulating Libraries.** *Brecker*, Via Cerretani 10, English, Italian, German, and French books; *Vanni*, Via degli Strozzi 2, Italian and French books; *Vieusseux*, see above. Circolo Artistico, Via dei Servi, art periodicals, etc.

**Photographs.** *Brogi*, Via Tornabuoni 1 (principally photographs of paintings); *Alinari*, Via Nazionale 8, and Via Tornabuoni; *Brecker*, agent for Sommer's photographs, Via Maggio 15; *Cote*, Via della Vigna Nuova 17; etc. (comp. booksellers).

**Shops.** Alabaster & Marble: *Bazzanti*, Lung' Arno Corsini; *Becucci*, Via dei Fossi; *Mannaioni*, Lung' Arno Guicciardini, also in the Via dei Fossi. — Galvanoplastic Casts: *G. Petlas*, Via Jacopo da Diacceto 10. — Wood-carvings (figures, ornamental works, furniture): *Stabilimento Barbetti*, near the Panorama in the Via del Prato (Pl. C, 2; large exhibtion, adm. free, closed on Sun.); *Prof. L. Frulini*, Piazza S. Caterina. — Mosaics: *Betti*, *Vichi*, *Fatcini*, all in the Lung' Arno Nuovo; *Fratelli Montelatici*, Lung' Arno Corsini; *Bosi*, Piazza S. Trinità 1; *Scappini*, Via Tornabuoni 1; *Torini*, Lung' Arno Nuovo; in the shops on the Ponte Vecchio. — Majolica: *Cantagalli* manufactory, outside the Porta Romana. — Silver Ornaments: *Accarsi*, Piazza S. Trinità 1, and Lung' Arno Corsini 2. — Picture Frames (comparatively cheap; the fine frames in the galleries are used as patterns), *Picchianti*, Via Porta Rossa 5. — Inlaid Furniture: in the *Casa Pia*, near S. Croce. — Straw Hats: *Nannucci*, *Taddei*, both in the Via Porta Rossa. — Millinery: *Emilia Bossi*, Via Rondinelli; *Fierli*, Via Tornabuoni; *Miss Baker*, Via dei Fossi 4. — Art Dealers: *Hautmann & Metzger*, Via della Scala 18, old and modern pictures, sculptures, carved furniture, etc.; *Bardini*, Via de' Benci 3; *Flor & Findel*, see above. — In making large purchases of antiquities the traveller may receive effectual aid from the antiquary, *Signor A. Papini*, Piazza S. Maria Novella.

**Artists.** Painters: *Boecktin* (German), Via Mugnone 9; *Cassioli*, Piazza Pinti; *Cav. Gordigiani*, Viale Principe Eugenio 20; *Prof. Ussi*, Via Ricasoli 54; *Vinea*, Viale Princ. Eugenio 18. — Sculptors: *Prof. Fedi*, Via de' Serragli 99; *Prof. Fantacchiotti*, Via Panicale 39; *Hildebrand* (German), in the monastery of S. Francesco di Paola (p. 445); *Ball* (American), outside the Porta Romana.

**Goods-Agents.** *R. Küntzel & Co.* (German), Via dell' Orivolo 43; *Boncinetti*, near Or San Michele, and others.

**Bankers.** *Du Fresne*, Piazza S. Firenze, Pal. Gondi (p. 400), 1st floor; *Fenzi & Co.*, Piazza della Signoria 4; *Haskard & Son*, Piazza S. Gaetano; *Maquay & Hooker*, Via Tornabuoni 5; *Wagnière & Co.*, Via Martelli. — Money-changer: *Fioravanti*, Via Cerretani 5.

**Schools.** Girls: Institution of the German Protestant sisters of Kaiserswerth. — Boys: Pères de Famille, Via d'Ardiglione. — Academy of Art for ladies: *Mlle. Fries*, Villa Pellegrina, Lungo il Mugnone, within the Porta S. Gallo. — Teachers of music: *Cav. Krauss*, Via Cerretani 10 (possesses an extensive collection of musical instruments, which may be inspected on Sundays, 1-3); *Del Bene*, Via Maggio 3. — Teachers of Italian may be enquired for at the chemists', or at the booksellers'.

**English Church**, Via Lamarmora, behind S. Marco, and Via Maggio 18. — *Presbyterian Service*, Lung' Arno Guicciardini 11, services on Sundays at 11 a.m. and 3 p.m. — *American Union Church*, Via dei Serragli. — *Watdensian Service* (p. 73), on Sundays at 11 a.m. in the Palazzo Salviati, Via dei Serragli.

**Theatres** (comp. Introd., p. xxii). **Della Pergola* (Pl. G, 5), erected in 1638, remodelled in 1857, Via della Pergola 12, for operas and ballet, seats for upwards of 2000 pers., representations during a few months only in the year, adm. 3 fr.; **Pagtiano* or *Cherubini* (Pl. F, G, 6), Via Ghibellina 81, adm. 1 fr.; *Niccolini* (Pl. F, 4), Italian and French comedy, Via Ricasoli 8; *Satvini* (Pl. E, 6), generally French comedy, Via dei Neri (Logge del Grano); *Nazionale* (Pl. E, F, 5), Via dei Cerchi; *Alfieri* (Pl. G, 6), Via Giardino, built in 1740; *Rossini* (Pl. H, 4), built in 1770; *R. Umberto* (Pl. I, 5),

Piazza d'Azeglio, and several others. — Open-air Theatres: *Goldoni* (Pl. B, 6); *Politeama* (Pl. B, 2), Corso Vitt. Emmanuele, near the Cascine, operas, ballet, farces, and sometimes a circus.

**Popular Festivals.** *Saturday before Easter.* 'Lo Scoppio del Carro', a chariot laden with fireworks, is driven to the front of the cathedral, and its contents ignited by a dove ('La Colombina'), which descends from the high-altar along a string. The course of the 'dove', which is made to return to the altar, is watched with great interest by the thousands of country people assembled in the piazza, as its regularity or irregularity is supposed to presage a good or a bad harvest respectively. The remaining fireworks are let off at the Canto de' Pazzi. — On the eve of the *Feast of Epiphany* (*Befana;* Jan. 6th) the 'Street Arabs' perambulate the streets with horns, torches, and shouting, and the feast itself is celebrated by a universal exchange of presents. — On *Assumption Day* ('*Gorno dei Grilli*') the people go out to the Cascine before daybreak, breakfast on the grass, and amuse themselves till evening. — In the old quarters the inhabitants of each street celebrate the day of their patron-saint with music and fireworks. — The celebrations at the other ecclesiastical festivals are now confined to the interior of the churches. — During the *Carnival* several 'Veglioni' or masked balls are held. — At the *Festa dello Statuto*, which takes place on the first Sunday in June, there is a parade in the Cascine and an illumination after dark. — The *Festival of St. John* on 24th June is observed by fireworks, etc. — *Giuoco di Pallone* (p. 307), outside the Porta S. Gallo; adm. 20 c.-1 fr.

**Diary.** *Churches* generally open the whole day, except from 12½ to 2 or 3 p.m. — Collections belonging to government are closed on the last Sunday of each month. — Admission to the other sights, except on the public holidays, as follows (see also the newspapers, and comp. Introduction, p. xxi): —

**Accadēmia delle Belle Arti*, daily, 10-4, admission 1 fr., Sun. (10-3), and from April to November on Thurs. also gratis (see p. 413).

*Archæological Museum*, daily, 10-4, adm. 1 fr., Sun. gratis (see p. 400).

*Biblioteca Laurenziana*, daily, exc. Sun. and holidays, 9-3, vacation from 1st Oct. to 10th Nov. (p. 421; students may procure books and MSS. during the vacation on application to the directors of the Biblioteca Nazionale).

*Bibl. Marucelliana*, daily, exc. Sun., 10-2 (p. 419).

*Bibl. Nazionale*, daily, exc. Sun. and festivals, 9-4 (p. 392).

*Bibl. Riccardiana*, daily, exc. Sun., 9-2; vacation from 1st Oct. to 10th Nov. (p. 419).

**Boboli Garden*, open to the public on Sun. and Thurs. afternoons (p. 439).

*Exhibitions of Art* at the *Società Artistica*, Viale Principe Eugenio, near the Protestant cemetery.

**Gal. Buonarroti*, Mon. and Thurs., 9-3 (p. 409).

*Gal. Corsini*, Tues., Thurs., and Sat., 10-3 (p. 426).

***Gal. Pitti*, daily 10-4, Sun. gratis, on other days, adm. 1 fr. (p. 430).

***Gal. degli Uffizi*, 10-4, Sun. gratis, on other days, adm. 1 fr. (p. 377).

**S. Lorenzo*, new sacristy and chapel of the princes, daily, 10-4, adm. 50 c. (Sun. free), pp. 419, 420.

*S. Maria de' Pazzi* (Perugino's fresco), daily 12-4, adm. 25 c., Sun. free (p. 400).

**Museo di S. Marco*, daily, 10-4; on Sun. gratis, at other times 1 fr. (p. 412).

**Museo Nazionale*, daily 10-4, 1 fr., on Sun. gratis (p. 401).

*Museo di Storia Naturale*, Tues., Thurs., and Sat., 10-4; strangers admitted daily on application (p. 440).

*Ospedale S. Maria Nuova* (pictures), daily, 9-3, Sun. 10-2 (p. 399).

**Chief Attractions:** *Piazza della Signoria* with the *Palazzo Vecchio* and the *Loggia dei Lanzi* (pp. 375, 377); *Galleria degli Uffizi* (p. 377); *Piazza del Duomo* with the *Baptistery* and the *Cathedral* (pp. 394, 396); the churches of *S. Croce* (p. 406), *S. Lorenzo* (p. 419), *S. Maria Novella* (p. 423), *S. Marco*

and the monastery (p. 412), *S. Annunziata* (p. 410), *S. Spirito* (p. 428); then the *Pal. Pitti* with the picture-gallery (p. 430) and the *Boboli Garden* (p. 439); the *Accademia* (p. 413); the *National Museum* (p. 401); the VIEWS from *S. Miniato* (p. 443) and the *Viale dei Colli* (p. 442), from *Bello Sguardo* (p. 445), and from the heights of *Fiesole* (p. 448). — A stay of 4-6 days will not suffice for more than a hasty glimpse at the sights of Florence.

Florence, formerly the capital of the Grand Duchy of Tuscany, in 1865-70 that of the Kingdom of Italy, and now that of the province of its own name, the seat of an archbishop, and the head-quarters of the VI. Corps d'Armée, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

'Who can describe the enchanting view of this art-city of Tuscany and the world, Florence, with its surrounding gardens? who paint the distant horizon, from Fiesole smiling at us with its fair towers, to the blue ridge of the Lucchese Mountains standing out against the golden background of the western sky? Here everything betrays the work of generation after generation of ingenious men. Like a water-lily rising on the mirror of the lake, so rests on this lovely ground the still more lovely Florence, with its everlasting works, and its inexhaustible riches. From the bold airy tower of the palace, rising like a slender mast, to Brunelleschi's wondrous dome of the Cathedral, from the old house of the Spini to the Pitti Palace, the most imposing the world has ever seen, from the garden of the Franciscan convent to the beautiful environs of the Cascine, all are full of incomparable grace. Each street of Florence contains a world of art; the walls of the city are the calyx containing the fairest flowers of the human mind; — and this is but the richest gem in the diadem with which the Italian people have adorned the earth.' (Leo).

*Florence*, Italian *Firenze*, formerly *Fiorenza*, from the Latin *Florentia*, justly entitled 'la bella', is situated in 43°46′ N. latitude, and 11°15′ E. longitude, on both banks of the *Arno*, an insignificant river except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the spurs of the Apennines, the highest of which (*Monte Morello*, about 3000 ft.) rises to the N. On the S. the heights rise more immediately from the river, on the N. they are 3-4 M. distant, while towards the N.W., in the direction of Prato and Pistoja, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to person in delicate health. The pleasantest months are April, May, and the first half of June, September, October, and November. In the depth of winter and the early spring bitterly cold winds often prevail, while in July and August the heat is very oppressive. On the whole, however, Florence is considered a healthy place.

In 1864, when Florence supplanted Turin as the capital of Italy, the enterprise of the citizens received a powerful stimulus, as was shown, for instance, in the rapid extension of its precincts; but it is well known that financial ruin was the price paid for the short-lived honour. As early as the 15th cent. Florence contained 90,000 inhab., in 1859 about 112,000, and in 1882 163,200. The Florentines have ever been noted for the vigour of their reasoning powers and for their pre-eminence in artistic talent; and even at the present day their superiority over the Genoese and the inhabitants of other towns of Lombardy is apparent from their manners and their dress.

History. Florence does not lay claim to very great antiquity. It was probably founded by the Romans in the first century B.C., under Sulla, and, as ancient records and some scanty ruins indicate, must at an early period have attained to considerable prosperity, owing to its highly favourable situation. The town was devastated by the incursions of the barbarian hordes during the dark ages, but revived about the beginning of the 11th century. In 1010 the Florentines conquered the ancient town of Fiesole, aided the Pisans in their contests with Lucca and Genoa, and took an active part in the feud which broke out about this period between the *Guelphs* and *Ghibellines*, the town generally supporting the cause of the pope against the imperial party. The most powerful families in the town, such as the *Buondelmonti*, were on the side of the Guelphs, in opposition to whom the *Uberti* for a brief period held the supremacy under Emperor Frederick II. As in consequence of these conflicts the sway of the nobility proved detrimental to the interests of the city, the people in 1250 organised a kind of national guard of their own, commanded by a 'Capitano del Popolo'. About the same time (1552) was first coined the golden *Florin*, which soon became a general standard of value, and marks the leading position taken by Florence in the commerce of Europe. The seven greater Arts, or guilds, among which the Wool-weavers, Cloth-dealers, Silk-workers, and Money-changers were the most important, soon made their right to a share in the government unequivocal, and in 1282 the chief executive power was entrusted to their *Priori*, or presidents. The nobles were held in check by strict regulations, the execution of which was committed to the *Gonfaloniere della Giustizia*, who after 1300 became the president of the *Signoria* (or Priori). The party-struggles now again burst forth, under the new names of the *Whites* and the *Blacks;* the Guelphs (Neri) were eventually victorious, and many of the Bianchi, among whom was the poet Dante Alighieri, were banished. In the meantime various attempts had been made to secure peace and order by appointing a foreign prince as lord of the city. *Walter of Brienne, Duke of Athens*, the last of these governors, abolished the constitution by force in 1342, but in the following year he was expelled by the people. The *Ciompi*, or lower classes, were now bent upon securing a share in the government of the city, and a turbulent and lawless period ensued, during which the power of the wealthy commercial family of the Medici, who espoused the popular side, gradually developed itself (see the Genealogy below).

The founder of the Medici dynasty was *Giovanni de' Medici* (d. 1423). His son Cosimo was overthrown by the Albizzi in 1433, but returned after an exile of one year, and resumed the reins of government with almost princely magnificence. He employed his wealth liberally in the advancement of art and science, he was the patron of Brunelleschi, Donatello, Michelozzo, Masaccio, and Lippi, and he founded the Platonic Academy and the Medici Library. Towards the close of his life he was not undeservedly surnamed *pater patriae* by the Florentines. He was succeeded by his son *Pietro* in 1464, and in 1469 by his grandson Lorenzo, surnamed *Il Magnifico*, who, as a statesman, poet, and patron of art and science, attained a very high reputation. Florence now became the great centre of

the Renaissance, the object of which was to revive the poetry, the eloquence, and the art and science of antiquity. Contemporaneously with the most eminent artists the brilliant court of the Medici was graced by the earliest of modern philologists. The conspiracy of the *Pazzi* (1478), to which Lorenzo's brother *Giuliano* fell a victim, did not avail to undermine the power of this ruler, but brought the bloody revenge of the people on his opponents. Lorenzo knew both how to defend himself against external dangers by prudent alliances (with Venice and Milan), and to secure his position at home by lavish expenditure and a magnificent style of living, which, however, was partly maintained by the public treasury. He died at Careggi on Ap. 8th, 1492, at the age of 43 years, an absolute prince in all but the name.

Scarcely nine months after his death the Florentine love of liberty expelled his feeble son *Piero*, with his brothers *Giovanni* and *Giuliano*. In 1494 Charles VIII. of France occupied Florence on his campaign against Naples. On the king's departure *Hieronymus Savonarola*, the celebrated prior of S. Marco, founded his theocratic republic at Florence, but his career was terminated in 1498 by his death at the stake. The republic maintained its freedom under the Gonfaloniere *Pietro Soderini* till 1512, but in that year the party of the Medici regained the upper hand and recalled the brothers *Giuliano* and *Giovanni*. The former soon resigned his authority, the latter became pope, and they were followed by *Lorenzo*, son of Pietro II. and afterwards Duke of Urbino (d. 1519), *Giulio*, the son of the Giuliano who was murdered in 1478 (elected pope in 1523), and *Alessandro*, a natural son of the last-named Lorenzo. The family was again banished in 1527, but Emp. Charles V., who had married his natural daughter to Alessandro, attacked the town and took it in 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the republic, and the brave partisan Ferruccio greatly distinguished themselves. The emperor then appointed Alessandro hereditary sovereign of Florence. The assassination of the latter, perpetrated by his own cousin Lorenzo, 7th Jan., 1537, did not conduce to the re-establishment of the republic. He was succeeded by *Cosimo I.* (1536-64), who entirely suppressed all political liberty in the city, but to some extent revived the

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GENEALOGY OF THE MEDICI.

*Giovanni d'Averardo*, 1360-1429.
m. *Piccarda Bueri.*

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| (1.) *Cosimo*, Pater Patriæ, 1389-1464. m. *Contessina de' Bardi*, d. 1473. | (2.) *Lorenzo*, 1395-1440. m. *Ginevra Cavalcanti*; progenitors of the later grand-ducal line. |

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| (1.) *Piero*, 1416-69. m. *Lucrezia Tornabuoni*, d. 1482. | (2.) *Giovanni*, d. 1463. | (3.) *Carlo* (natural son), d. 1492. |

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|---|---|---|
| (1.) *Lorenzo il Magnifico*, 1449-92. m. *Clarice Orsini*, d. 1488. | (2.) *Giuliano*, 1453-78, whose son *Giulio* (1478-1534) became pope as Clement VII. in 1523. | (3.) *Bianca.* (4.) *Nannina.* (5.) *Maria.* |

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|---|---|---|---|
| (1.) *Piero*, 1471-1503. m. *Alfonsina Orsini*, d. 1520. | (2.) *Giovanni* (1475-1521), who became pope as Leo X. in 1513. | (3.) *Giuliano*, 1479-1516, Duc de Nemours, m. *Filiberta of Savoy.* | (4.) *Lucrezia.* (5.) *Luisa.* (6.) *Maddalena.* (7.) *Contessina.* |

| | | |
|---|---|---|
| (1.) *Lorenzo*, 1492-1519, Duke of Urbino. m. *Madeleine de la Tour d'Auvergne*, d. 1519. | (2.) *Clarice.* | *Ippolito* (natural son), d. 1535 as Cardinal. |

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| (1.) *Caterina*, Queen of France, d. 1589. | (2.) *Alessandro* (natural son), first Duke of Florence, d. 1537. |

fame of the Medici by his liberal patronage of art of every kind. (He was the founder of the Accademia delle Belle Arti.) Modern history, see p. 337.

**Art and Science.** The proud position occupied by Florence in the history of art and science was first established by *Dante Alighieri*, born here in 1265, author of the 'Divine Comedy', and the great founder of the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. *Giovanni Boccaccio*, the first expounder of the illustrious Dante, and celebrated for his 'Decamerone', which served as a model for the 'Canterbury Tales' of Chaucer, also lived at Florence. Florence, too, was the chief cradle of the school of the *Humanists* (15th cent.), who aimed at a universal and harmonious development of the personal character, and whose contemplative life was far exalted above every-day realities. This was the home of *Salutato*, *Leonardo Bruni*, and *Marsuppini*, the infidel, whose firmly moulded characters recall the personages of antiquity; it was here that the sources of classic literature were re-discovered by *Niccolò de' Niccoli*, *Traversari*, and other enthusiastic collectors of books; it was here that the Platonic Academy developed the study of the antique into a species of religious worship, and most of the humanists, including *Ficino*, *Poggio*, *Landini*, and *Pico della Mirandola*, who resided here for longer or shorter periods, enjoyed promotion and the highest distinction at Florence. Even after the decline of 'humanism' Florence continued to surpass the rest of Italy in intellectual culture, as the names of *Macchiavelli*, *Varchi*, *Guicciardini*, and *Galileo* testify.

In the development of the FINE ARTS Florence has played so important a part, that her art-history is in many respects nearly coincident with that of the whole of Italy. We therefore refer the reader to our prefatory article on the subject, and shall now merely direct his attention to those points which more specially concern Florence. In the 13th cent., when frequent changes of the constitution, and constantly recurring dissensions of factions, began to take place, and when private citizens for the first time manifested an interest in public life, a general taste for art gradually sprang up at Florence. With characteristic pride the Florentines proceeded to erect their cathedral, which was begun by *Arnolfo del Cambio* (1240-1311), and in the form of their Palazzo Vecchio, the restless aspect of their political life is distinctly reflected. The labours of *Cimabue* (1240?-1302?), and particularly those of *Giotto* (1276-1337) at length entitled Florence to be regarded as the headquarters of the Italian painting of the 14th cent., while the journeys undertaken by Giotto from Padua to Naples were the means of rendering his style predominant throughout the peninsula. Among Giotto's most distinguished pupils we may mention *Taddeo* and *Agnolo Gaddi*, *Andrea di Cione (Orgagna*, or *Orcagna)*, who was also noted as an architect, *Spinello Aretino*, *Giottino*, and *Stefano*. After this school had flourished for nearly a century, the RENAISSANCE began to dawn in the 3rd decade of the 15th century. While *Brunelleschi* (1379-1416) had adhered to the national traditions in his palatial architecture (Palazzo Pitti), he derived numerous suggestions for his churches from a study of the antique, particularly in the execution of details. His successors were *Leo Battista Alberti* (1405-72), *Michelozzo* (1391-1472), *Benedetto da Majano*, and *Cronaca*. Stimulated by the example of the humanists, the artists of this period aimed at versatility, and were not content to confine their labours to one sphere of art; so that we frequently hear of architects who were at the same time sculptors, and sculptors and goldsmiths who were also painters. Among the most distinguished Florentine sculptors of the Renaissance were *Luca della Robbia* (1400-82), who has given his name to the glazed reliefs in terracotta, *Lorenzo Ghiberti* (1378-1455), and above all *Donatello* (1386-1466), who exercised a great influence on the development of Italian sculpture, and is justly regarded as the precursor of Michael Angelo. The energetic life and strong individuality of his figures are such, that their deficiency in gracefulness is well nigh forgotten. Beside these celebrated sculptors there were many of inferior reputation, who were fully occupied both here and at Rome in the execution of tombstones.

The pioneers of painting in the Renaissance period were *Paolo Uccelli* (1397-1475), and *Masaccio* (1401-28), whose immediate successors were *Filippo Lippi*, the monk (1412-69), his son *Filippino Lippi* (1457-1504), and *Alessandro Botticelli* (1447-1510). The chief aims of the school were to master the technical intricacies of the art, to invest each figure with beauty, to arrange the groups harmoniously, and to cultivate a faithful portraiture of real life. The most famous representative of the school was *Domenico Ghirlandajo* (1449-94), whose chief rivals were *Cosimo Rosselli* (1430-1507), *Antonio* and *Piero Pollajuolo* (1441-89?), and *Andrea Verrocchio* (1435-88). In fervency of religious sentiment *Fra Angelico da Fiesole* (1387-1455), by whom *Benozzo Gozzoli* was afterwards influenced (p. 343), stands pre-eminent. The history of *Leonardo da Vinci*, *Michael Angelo Buonarroti*, and *Raphael*, the princes of Italian art, is not permanently associated with Florence, but their residence in this city exercised a material influence on their respective careers. Leonardo and Michael Angelo may be regarded as belonging to Florence owing to the completion of their studies there, and it was at Florence that Raphael supplemented his art education, and shook off the trammels of the Umbrian school. About 1506 the art history of Florence attained its most glorious period. Leonardo, Michael Angelo, and Raphael were then engaged here together, and with them were associated *Lorenzo di Credi* (1459-1537), a master closely allied to Leonardo, *Fra Bartolommeo* (1475-1517), an intimate friend of Raphael, and the talented colourist *Andrea del Sarto* (1487-1531), while the two last were rivalled by *Albertinelli*, *Franciabigio*, *Pontormo*, and *Ridolfo Ghirlandajo*. The union of the greatest masters at Rome, effected by Julius II. and Leo X., at length detracted from the reputation of Florence, and the despotic sway of the Medici tended to check farther development. After the middle of the 16th cent. Florence produced no architecture worthy of note; among the sculptors the vulgar *Baccio Bandinelli* (1493-1560) may be mentioned solely on account of his failures as an imitator of Michael Angelo; and the province of painting, although cultivated with more success, now proved destitute of depth and independence. Florence was the chief headquarters of the mannerist imitators of Michael Angelo, the most eminent of whom were *Giorgio Vasari*, the well known biographer of artists (1511-74), *Angelo Bronzino*, and *Alessandro Allori*. In the 17th cent. the principal Florentine artists were *Luigi Cardi*, surnamed *Cigoli*, *Cristofano Allori* (1577-1621), *Furini*, and the somewhat insipid *Carlo Dolci* (1616-86). — The most distinguished sculptors of the present century are *Dupré* (d. 1879), *Fantacchiotti*, and *Zocchi*, and the most eminent painters are *Stefano Ussi* and *Cassioli*.

Florence is situated on both banks of the *Arno*, but by far the greater part of the city lies on the right bank. On the latter, to the N. of the Ponte Vecchio, at some distance from the river, was situated the Roman town of Florentia, which however was extended at an early period in the middle ages to the opposite bank of the Arno. The walls of the city, which have recently been almost entirely removed, were constructed at the same time as the cathedral, between 1285 and 1388. The ancient GATES however have been spared, of which the following are the most interesting: *Porta alla Croce* (Pl. I, 6), erected in 1284, with frescoes by Ghirlandajo; *Porta S. Gallo* (Pl. H, I, 1), erected in 1330, once also adorned with frescoes by Ghirlandajo; *Porta Romana* (Pl. A, 7), erected in 1328 by Jacopo Orcagna; *Porta S. Frediano* (Pl. B, 4); and *Porta S. Miniato* (Pl. F, 8). The NEW QUARTERS of the town are at the W. end, on the right bank of the Arno, extending as far as the Cascine (p. 445), and containing the best hotels and the residences of most of the visitors, and also to the N. and

E. of the Porta S. Gallo. The broad *Viale*, which under various names encircles the town on the right bank and occupies the site of the old fortifications, is not yet entirely completed.

Bridges. The oldest of the six bridges which connect the banks of the Arno is the *Ponte alle Grazie* (Pl. E, F, 6, 7), constructed in 1235, the scene of the union effected between the Guelphs and Ghibellines in 1283. The *Ponte Vecchio* (Pl. D, E, 6; p. 429), which is said to have existed as early as the Roman period, and was reconstructed, after its repeated demolition, by Taddeo Gaddi in 1362, consists of three arches. The *Ponte S. Trinità* (Pl. D, 5; p. 428), was originally erected in 1252, and rebuilt soon after 1567 by Bartolommeo Ammanati. The *Ponte alla Carraja* (Pl. C, 4), originally built in 1218, destroyed together with the Ponte Vecchio by an inundation in 1333, and restored in 1337, was again erected in 1559 by Ammanati by order of Cosimo I. Besides these, two *Suspension Bridges* have recently been constructed, one at each end of the town (toll 5 c., carriages 42 c.).

The river is bordered on both sides by broad and handsome quays, called the Lung' Arno, of which the different parts are the *Lung' Arno Corsini*, the *Lung' Arno Soderini*, *Lung' Arno Nuovo*, etc. The busiest streets are the *Via Tornabuoni* (Pl. D, 4, 5), the *Via Calzajoli* (Pl. E, 5), the *Via Cerretani* (Pl. E, 4), and the *Via Porta Rossa* (Pl. D, E, 5). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like. The streets were first paved with tiles in 1237, and in the second half of the same century with stones *(Lastrico)*. Numerous castle-like houses of Dante's period still exist in the small streets between the Arno, Mercato Nuovo, and S. Croce, and one end of the ancient amphitheatre is recognisable in the Piazza Peruzzi.

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The ***Piazza della Signoria** (Pl. E, 5, 6), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic, and the scene of its popular assemblies and tumults, is still an important centre of business and pleasure.

The ***Palazzo Vecchio** (Pl. E, 5, 6), a castle-like building with huge projecting battlements, originally the seat of the *Signoria*, the government of the republic, subsequently the residence of Cosimo I., and now used as a town-hall, was erected in 1298 by *Arnolfo del Cambio*. The tower, 308 ft. in height, commands the neighbouring streets; the upper part dates from the 15th century. The courts and vestibule were also greatly altered at a later date, and the rustica façade towards the Via del Leone was added by *Vasari* in 1540. The original inscription over the door 'Jesus Christus Rex Florentini populi s. p. decreto electus', was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1504

down to 1873 the famous statue of David by *Michael Angelo*, which is now in the Academy (p. 417), stood here. On the right is a group of Hercules and Cacus by Michael Angelo's rival *Baccio Bandinelli*, who hoped to excel the great master in this work (p. liii). The two insignificant statues by *Bandinelli* and *Rossi* on each side of the entrance were used as chain-bearers.

The outer COURT was constructed by *Michelozzo* in 1454. The elaborate decorations of the columns and the arabesques on the ceiling were added by *Marco da Faenza* in 1565, from which period also date the faded views of Austrian towns. In the centre, above a large basin of porphyry, is a *Boy with a fish as a fountain-figure, by *Verrocchio*, originally made for a villa of Lorenzo de' Medici. At the back are Samson and a Philistine by *Rossi* (the latter being a caricature of Michael Angelo). The armorial bearings above the colonnade include those of Florence (lily), the People (cross), the Parte Guelfa (eagle), and the Medici (balls), and the combined colours (red and white) of Florence and Fiesole.

**Interior.** On the FIRST FLOOR is the GREAT HALL (*Sala del Consiglio*, or *dei Cinquecento*), constructed in 1495 for the Council, which had been enlarged by Savonarola's partisans. It was to have been decorated with frescoes from the celebrated cartoons of the 'Cavalry Skirmish' by Leonardo, and the 'Bathing Soldiers' by Michael Angelo (1504). The walls are adorned with historical frescoes by *Vasari* and others, and with portrait-statues of the Medici by *Rossi* and *Caccini*. From 1860 to 1869 this hall was used for the sittings of the Italian Chamber. The colossal marble *Statue of Savonarola*, by Passaglio, was placed here in 1881. To the left of the staircase is a small but fine marble doorway (15th cent.), leading into a small ante-chamber (Madonna in mosaic over the doorway), whence we enter the SALA DEI DUGENTO (1411), with a ceiling by *Michelozzo*, marble doors, and a series of scenes from the history of Joseph in tapestry, from drawings by *Bronzino*. — The 'Quartiere di Leone X.' (private apartments of the Medici) are not always shown to the public. — On the SECOND FLOOR is the SALA DE' GIGLI with beautiful door-posts in marble by *Benedetto da Majano*, to whom the intarsias of Dante and Petrarch on the wings of the door are also ascribed. The frescoes are by *Domenico Ghirlandajo*, and represent St. Zenobius and heroes of a Roman history, in a fine architectural framework. A very handsome door adorned with intarsia work (portraits of Dante and Petrarch) and enclosed in a fine marble framework by *Benedetto da Majano* now leads into the SALA D'UDIENZA, which contains frescoes by *Salviati* (story of Camillus). Above the door is a statuette of Peace. Then the CAPPELLA DE' PRIORI DI S. BERNARDO, with a ceiling painted in imitation of mosaic by *Rid. Ghirlandajo*, and a crucifix over the altar attributed to *Giov. da Bologna*. — Adjoining the Sala de' Gigli are the *Sala delle Carte Geografiche* and a room adorned with grotesque scenes by *Pocetti*.

At the N. corner of the edifice is a lion in marble, a modern copy of the original in bronze by *Donatello*, known as *Il Marzocco*, and now preserved in the Museo Nazionale (p. 401). To the left is the **Great Fountain* with Neptune and Tritons, erected by *Bartolommeo Ammanati* under Cosimo I. (1564-75). The fountain occupies the site of the stake at which Savonarola and two other Dominican monks were burned on 23rd May, 1498. Adjoining it is the *Equestrian Statue of Cosimo I.* (Pl. E, 5) in bronze, with bas-reliefs, by *Giovanni da Bologna*, 1594. — Opposite the statue is the **Palazzo Uguccione*, with a rustica lower story and coupled pilasters between the windows, erected about 1550 from designs attributed to *Raphael*.

On the W. side of the piazza rises the *Palazzo Fenzi*, built by Landi (1871) in the early-Florentine style, which has been adopted in many of the newer edifices. In the S. angle of the piazza rises the —

***Loggia dei Lanzi** (Pl. E, 5), originally called *Loggia dei Signori*, a magnificent open vaulted hall of the kind with which it was usual to provide both the public and private palaces of Florence, in order that the inmates might enjoy the open air, or participate in public demonstrations, without being obliged to descend to the street. This structure was projected in 1356, having perhaps been designed by *Andrea di Cione (Orcagna)*, but was not erected till 1376. *Benci di Cione Dami* and *Simone di Talenti* are said to have been the architects. The style of the architecture shows a falling off from the Gothic, while the sculptures (Faith, Hope, Charity, Temperance, and Fortitude, by *Agnolo Gaddi*, 1383) exhibit an incipient leaning to the Renaissance forms. The present name of the loggia dates from the time of the Grand Duke Cosimo I., when his German spearsmen or 'lancers' were posted here as guards.

By the STEPS are two lions; that on the right is antique, the other by *Flaminio Vacca.* — Under the arches, to the right, is the *Rape of the Sabines, a group in marble executed by *Giovanni da Bologna* in 1583 with a life like relief on the base; on the left *Perseus with the head of the Medusa, in bronze, by *Benvenuto Cellini* (1553), who also executed the statuettes and basreliefs of the pedestal; behind it the Rape of Polyxena, a large group in marble by *Fedi*, erected in 1866. To the left of the latter, Judith and Holofernes in bronze, by *Donatello*, with the inscription 'Salutis Publicae Exemplum', erected in front of the Palazzo Vecchio after the expulsion of the Medici. In the centre *Ajax with the body of Achilles, an ancient copy of a Greek work, brought here from Rome in 1570. To the right of it, Hercules slaying the centaur Nessus, in marble, by *Giov. da Bologna.* By the wall at the back are five antique portrait-statues, and a figure of '*Germania devicta' (the so-called Thusnelda; 3rd on the left), in which the expression of grief in the barbaric but noble countenance is admirably depicted.

At the corner of the Pal. Vecchio begins the **Portico degli Uffizi** (Pl. E, 6), erected 1560-74 by *Vasāri*, the niches of which were adorned with **Marble Statues* of celebrated Tuscans in 1842-56. The names of the persons represented and of the respective sculptors are engraved on the bases. On the side next the Arno is a statue of Cosimo I. by *Giov. da Bologna*, with figures of Justice and Power by *Danti*. Fine view hence of S. Miniato.

In this colonnade, to the right, is the *Post Office*, formerly the Mint.

Approaching from the Piazza della Signoria, we enter by the second door to the left under this portico, and ascend by a staircase of 126 steps (lift, 1 fr.) to the ****Galleria degli Uffizi** (admission, see p. 369). The gallery originated with the Medici collections, to which numerous additions were made by the Lorraine family, and it is now one of the best in the world, both in extent and value. A few of the finest objects only in this vast collection are here enumerated. Those who have time for a brief visit only should first

walk through the corridors, in order to become acquainted with their topography, and then return to the *Tribuna, the gem of the whole gallery. Permission to copy and tickets of free admission may be obtained on application, supported by the applicant's consul, to the directors (first floor). Many of the best pictures are often removed from their usual position for the convenience of copyists, but their whereabouts is indicated by a notice on the vacant space. The names of the painters are affixed to the pictures. (Catalogues at the entrance, 3 fr.).

The pictures in the Tribuna are the choicest in the gallery, as their position indicates, and are therefore all worthy of careful inspection. These are, however, by no means the only treasures of the collection. Thus the predelle (No. 1294) of *Fra Angelico's* frequently copied winged picture of the Madonna and angels (No. 17) are more interesting than the principal picture itself. Among the Florentine works of the 15th cent. we may first mention *Filippo Lippi's* Madonna and two angels (1307), and four works of *Sandro Botticelli:* a round picture of the Madonna (1267 bis), the Adoration of the Magi (1286), so much extolled by Vasari, and, as specimens of other subjects, his Venus (39), and his Calumniation of Apelles (1182). *Filippino Lippi's* Madonna and saints (1268) attracts attention owing to its size and clear colouring, and his Adoration of the Magi (1257), with its numerous figures, is interesting on account of the portraits it contains. The best of the early masters was *Domenico Ghirlandajo*, whose beautiful round picture of the Adoration of the Magi (1295), and the Madonna with saints (1297), are remarkable for the excellence of the composition, and the harmony of colouring. The mythological works of *Pier di Cosimo* (21, 28, 38, 1246) betray a taste for fantastic subjects, from which Leonardo himself was not entirely free. A very important work, though unfinished, is *Fra Bartolommeo's* Madonna enthroned (1265), with its masterly grouping. Another very effective picture, notwithstanding its unfinished condition, is *Leonardo's* rich composition of the Adoration of the Magi (1252). The gallery also contains the Visitation of Mary (1259), the master-piece of *Albertinelli*, and several pictures by *Ridolfo Ghirlandajo* (1275, 1277), which show that very able works were produced during the golden era of art even by masters of second-rate importance. *Sodoma's* St. Sebastian (1279) also ranks as one of the finest creations of Italian art. — Among the works of the other Italian Schools the most notable are *Mantegna's* Madonna among the rocks (1025), and among the numerous Venetian works *Titian's* Flora (626), three works by *Giorgione* (621, 630, 631), and a number of portraits.

The collection is also rich in works of northern origin, the better of which, in spite of the proximity of the more studied Italian pictures, maintain their peculiar charm owing to their depth of colouring, and their unsophisticated realism. The finest

works of VAN EYCK'S SCHOOL are a small Madonna by *Memling* (703), and an Entombment by *Roger van der Weyden* (795). The Man praying (769) is either by Memling or *Hugo van der Goes*, and the two portraits (749) are variously attributed to the latter and to *Petrus Cristus*. Among the principal GERMAN masters, *Dürer* is represented by an Adoration of the Magi (in the Tribuna), a portrait of his father (766), two heads of Apostles (768, 777), and an unattractive Madonna (851). *Holbein's* portrait of Richard Southwell, dating from 1537 (No. 765), is an admirable work, but the portrait of himself, which was originally a slightly coloured charcoal drawing only, has been painted over and much altered. The NETHERLANDS SCHOOL of the 17th cent. is also represented by several excellent works. Among those by *Rubens* are a small picture of Venus and Adonis, with a landscape by *J. Brueghel* (812), the portrait of his first wife (197), and two pictures of scenes from the life of Henry IV. (140, 147). The best of *Rembrandt's* works preserved here are the two portraits of himself (451, 452), and a small Holy Family (922). The Dutch genre-painters have also enriched the gallery with several important and well-preserved works, such as *Ger. Dow's* Apple-woman (926), and the Schoolmaster (786), *Fr. Mieris'* Charlatan (854), and the large family-portrait (981), *G. Metsu's* Lady and hunter (972), and *Jan Steen's* Family feast (977). Among the portraits of the painters those by the Netherlands masters unquestionably occupy the highest rank. The modern portraits of the painters placed here show how sadly this branch of art has fallen off since the 17th century.

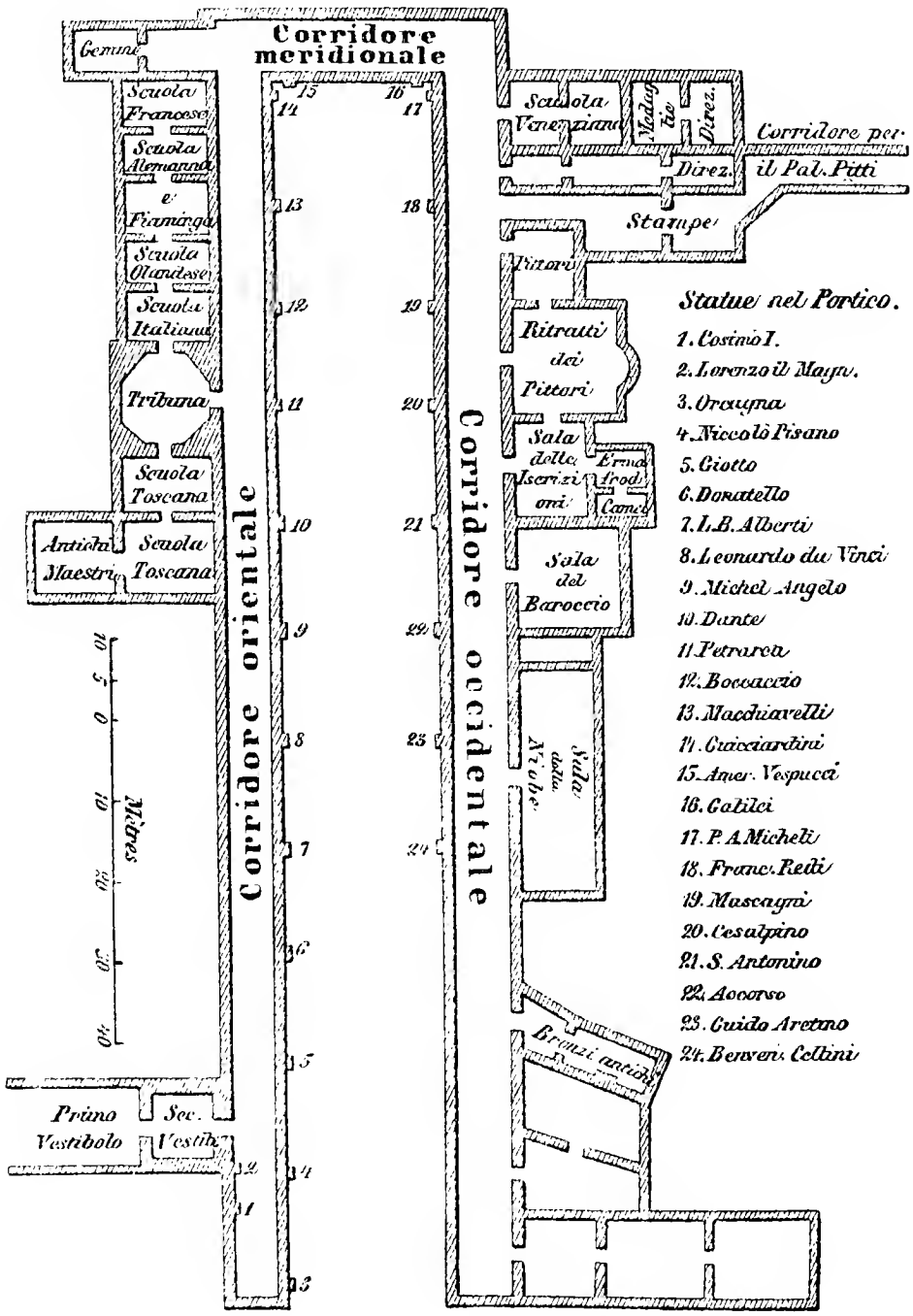
FIRST LANDING of the staircase. To the right, Bust of Hercules with an oak-wreath; to the left, Head of Venus. Several portrait-busts. At the top of the staircase is a statue of Mars in black basalt (head modern).

FIRST VESTIBULE. Busts of members of the Medici family. Bronze statues of Mars and Silenus, the latter with the infant Bacchus, a copy of the original at Rome. Various Roman reliefs with representations of processions and sacrifices (almost all the heads modern).

SECOND VESTIBULE. Ancient Sculptures: to the left, statue of Augustus; portrait-busts of the Roman imperial period; pillar with trophies in relief bearing a head of Jupiter; statue of Bacchus, restored as Apollo. To the right, statue of Hadrian; portrait-busts; pillar with the head of the deity of a town; statue of Trajan. In the middle, two *Dogs and a *Wild Boar, of admirable workmanship.

E. CORRIDOR, 178 yds. in length, adorned with grotesque paintings by *Bernardino Pocetti* (1581). On each side are arranged antique sculptures, above which are pictures. Proceeding to the right from the entrance, and beginning at the end, we observe the following objects.

ANCIENT SCULPTURES IN MARBLE: 35. Sitting figure of a Roman lady (so-called 'Agrippina'); 39. Sarcophagus with representa-




tions from the life of a Roman (from which Raphael borrowed the sacrifical scene for his tapestry); 38. Hercules slaying Nessus (almost entirely modern); 41. Bust of Cæsar (with bronze head).

45. Sarcophagus with the Rape of Proserpine; 47. Augustus; *48. Marcus Agrippa; opposite, 49. Julia, daughter of Augustus (?). Then several sarcophagi: 56. Hippolytus; 62. Leucippidæ; 68, 72. Labours of Hercules. Opposite, 71. Portrait of a child (Nero?); 74. Pompona (head and extremities restored); 75. Athlete, a copy of the celebrated Doryphorus of Polycletus; *76. Julia, daughter of Titus; 80. Vitellius; 85. Vespasian; 90. Vestal Virgin with portrait-features; 103. Plotina, wife of Trajan; 108. Hadrian. Then sarcophagi: 95-105. Hunt of Meleager; 80. Apollo and the Muses.

Pictures: 7. *Giottino*, Pietà; 6. *School of Giotto*, Christ on the Mt. of Olives; 9. *Simone di Martino* and *Lippo Memmi* (of Siena), Annunciation with lateral pictures (10. S. Julia, 8. S. Ansano); 11, 12. *Sienese School*, Madonna, Hermit-saints of the wilderness of Thebes; 14. *Agnolo Gaddi*, Annunciation with predella; 15. *Tuscan School of the 15th Cent.*, Coronation of the Virgin; 16. *Lorenzo Monaco*, Madonna with Christ and John the Baptist; 18. *Bicci di Lorenzo*, SS. Cosmas and Damianus (1429); 20. *Lorenzo Monaco*, Adoration of the Magi; 26. *Peselli*, Adoration of the Magi; 30. *A. Pollajuolo*, Portrait; 21. *Pier di Cosimo*, Marriage of Perseus, Phineus turned into stone on looking at the head of Medusa; 27. *Vecchietta* (School of Siena), Madonna and saints; 28. *Pier di Cosimo*, Sacrifice in the temple of Zeus for the liberation of Andromeda; 29. *Paolo Uccelli*, Cavalry-battle (1430); 33. *S. Botticelli*, Madonna (ill-preserved); 31. *Baldovinetti*, Madonna and saints; 38. *Rosselli*, Madonna and saints; 36. *Luca Signorelli*, Madonna and Child, in the background nude shepherds; 32. *Pier di Cosimo* (?), Portrait; 34. *Tuscan School*, Portrait; 38. *Pier di Cosimo*, Liberation of Andromeda; 41. *Gerino da Pistoja*, Madonna and saints (1529); *40. *Andrea del Sarto*, Jesus and the Magdalene; 55. *Jacopo da Empoli*, Creation of Adam; 62. *Cigoli*, Magdalene; 64. *Francesco Boschi*, Call of St. Matthew.

S. Connecting Passage, with similar decorations and contents, among which are the following fine antiques: 129. Sarcophagus with the fall of Phaeton; 132. Annius Verus; 138. Thorn-extractor; 137. Round altar with bas-reliefs, representing the Sacrifice of Iphigenia, bearing the name of Cleomenes; 139. Marcus Aurelius; *141. Pedestal, with reliefs of Amoretti bearing the weapons of Mars; above, similar pedestal with female figures in fine relief; 145. Venus stooping in the bath; 146. Nymph loosening her sandal.

W. Corridor, of the same length as that on the E., adorned with frescoes representing the rise of art, and with portraits of celebrated Florentines. At the entrance, 155, 156. Statues of Marsyas, antique, both restored (the upper part of No. 156 by Donatello); 167. Albinus (in alabaster); 168. Caracalla; 169. Discobolus, after Myron, erroneously restored; 205. Daphnis; 365. Altered copy of the Laocoon, by *Baccio Bandinelli*.

Returning hence, and passing through the second door to the left of the entrance, we next reach the octagonal —

**Tribuna, containing a magnificent and almost unparalleled collection of masterpieces of ancient sculpture and modern painting. The hall was constructed by *Bernardo Buontalenti;* the decorations are by *Bernardino Pocetti.* In the centre are placed five very celebrated marble sculptures: *Satyr playing on the cymbal and pressing the *scabellum* or *krupezion* with his foot; the admirable head, the arms, and part of the feet were restored by *Michael Angelo* (?). Group of the *Wrestlers; the heads, which resemble those of the Children of Niobe, do not belong to the original, and the greater part of the legs and arms are modern; the right arm of the victor is erroneously restored. *Medici Venus, found at Rome in the 16th cent., and brought to Florence in 1680; the affectedly held fingers and the inscription on the base are modern. Adjoining this statue is Cupid on a dolphin. The *Grinder, a Scythian whetting his knife to flay Marsyas, found at Rome in the 16th century. The *Apollino, or young Apollo (freely restored).

Paintings, beginning on the left: *1134. *Correggio*, Madonna adoring the Holy Child, in a cheerful southern landscape; 1133. *Ann. Carracci*, Pan and Bacchante; 1135. *B. Luini*, The daughter of Herodias with the head of the Baptist.

**1129. *Raphael*, Madonna and Child with the cardinal (small grey bird with red crest), painted in Florence about 1507.

The 'Madonna del Cardinello', the 'Madonna al Verde' at Vienna, and 'La belle Jardinière' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the Madonna, in which Mary and her Son alone appear, the child John the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly-arranged group. The two children, standing at the feet of the Madonna, form a broad base for the composition, which tapers upwards easily and naturally to the head of the Virgin. This arrangement first found expression within the realms of sculpture, whence it was eagerly adopted by the Florentine painters. — *Springer.*

1130. *Fra Bartolommeo*, Job. *1127. *Raphael*, The young St. John, an oft-repeated subject, painted during the master's Roman period; the comely youth rather suggests a Dionysos than a saint. 1128. *Van Dyck*, Emp. Charles V.; *1125. *Giuliano Bugiardini* (d. 1554), formerly attributed to *Raphael*, Madonna at the well; 1126. *Fra Bartolommeo*, Isaiah; *1123. *Sebastiano del Piombo*, Portrait, formerly called the Fornarina, and attributed to *Raphael*; *1124. *Franc. Francia.* Portrait of Evangelista Scappi. Over the door: 1122. *Perugino*, Madonna with SS. John and Sebastian (1493). *1120. *Raphael*, Female portrait, an admirable work of his Florentine period, the hands prettily posed. *1121. *Mantegna* (?, or, according to Sign. Cavalcaselle probably *Costa* or *Bonsignori*), Elizabeth of Mantua. *1118. *Correggio*, Repose on the Flight to Egypt, an early and badly-preserved work of Correggio's Ferrara period. 1119. *Parmeggio*, Duke Francis Maria II. of Urbino.

— *1116. *Titian*, Portrait of Beccadelli, papal nuncio in Venice (1552).

'A magnificent likeness, in which the true grain of what may be called Churchman's flesh is reproduced in a form both clear and fair but with the slight tendency to droop which is characteristic in priests'. — *C. & C.*

*1117. *Titian*, Venus of Urbino (probably the Duchess Eleonora), painted for Francesco della Rovere, Duke of Urbino, about 1537.

'Not after the model of a Phryne, nor yet with the thought of realizing anything more sublime than woman in her fairest aspect, did Titian conceive this picture. Nature as he presents it here is young and lovely, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty'. — *C. & C.*

1414. *Guercino*, Sibyl of Samos; 1115. *Van Dyck*, Jean de Montfort; 1113. *Guido Reni*, Madonna. *1111. *Mantegna*, Altarpiece, representing the Adoration of the Magi, the Circumcision, and the Ascension, one of the master's finest and most carefully executed works. *1112. *A. del Sarto*, Madonna with SS. John and Francis, a masterpiece of fusion and transparent gaiety of colour *(C. & C.)*. 1109. *Domenichino*, Cardinal Agucchia; 1107. *Daniele da Volterra*, Massacre of the Innocents. *1108. *Titian*, Venus, with the full and rounded form of mature womanhood, painted about 1547. 1104. *Spagnoletto*, St. Jerome; 1105. *Schidone*, Holy Family. Over the door: 1145. *Lod. Carracci*, Rebecca and Eleazar; 1144. *Giulio Romano*, Madonna. *1141. *A. Dürer*, Adoration of the Magi (1504), the first important easel-painting by this master, carefully and minutely finished, and in good preservation.

Both the aërial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on at first a tempera and then glazed with oil-pigments. The tone is extraordinarily lively and clear. — This gem of German art was formerly in the imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century. — *Thausing's 'Dürer'*.

1142. *Cranach*, Adam. — *1139. *Michael Angelo*, Holy Family an early work, painted on the commission of Angelo Doni.

The Madonna, a large-framed woman, kneels on the ground and leans to one side, as she hands the Infant over her shoulder to her husband, who stands behind and finishes off the group. In the deep hollow of the middle distance walks the sturdy little John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 15th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — *Springer.*

1140. *Rubens* (copy?), Venus and Minerva contending for a youth; 1137. *Guercino*, Endymion; 1138. *Cranach*, Eve; *1131. *Raphael*, Pope Julius II., a replica of the portrait in the Pitti Palace (p. 434); 1136. *Paolo Veronese*, Holy Family.

The door to the left (when approached from the corridor) leads from the Tribuna to the —

TUSCAN SCHOOL. I. SALOON: 1169. *Andrea del Sarto*, Portrait;

1167. *Fra Filippo Lippi* (?), Portrait of an old man; *1217. *Perugino*, Portrait of a young man; *1163. *Lor. di Credi*, Portrait of Verrocchio; 1149. *Cristofano Allori*, Magdalene (after Correggio); 1153. *Ant. Pollajuolo*, Contests of Hercules with Antæus and the Lernean hydra; 1158. *S. Botticelli*, Death of Holophernes; 1156. *S. Botticelli*, Judith; 1157. Portrait, 1159. Head of the Medusa, both erroneously attributed to *Leon. da Vinci*, and the latter evidently painted from Vasari's description of Leonardo's celebrated work (now lost); 1160. *Lor. di Credi*, Annunciation; 1161. *Fra Bartolommeo*, Nativity and Circumcision of Christ (about 1500); 1162. *Fra Angelico da Fiesole*, Birth of John the Baptist; 1175. *Santi di Tito*, Children; *1176. *A. del Sarto*, Portrait of himself (?); 1184. *Fra Angelico*, Death of Mary; 1179. *Filippino Lippi*, St. Augustine. 1182. *Sandro Botticelli*, Calumny, from the description by Lucian of a picture of Apelles; on the basement a reminiscence of the Centaur family of Zeuxis. 1283. *Alessandro Allori*, Bianca Capello; 1178. *Fra Angelico*, Sposalizio; 1152. *Fra Bartolommeo*, God the Father (a sketch); 1230. *Andrea del Sarto*, Portrait of a lady; 1235. *Fra Bartolommeo*, Madonna and Child (unfinished); 1244. *Manzuoli*, Portrait of Helena Quaratesi-Gaddi; 1248. *Baccio Bandinelli* (the sculptor), Portrait of himself.

II. Saloon: 1250. *Pier di Cosimo*, Conception; *1252. *Leonardo da Vinci*, Adoration of the Magi (in part only sketched); 1254. *Andrea del Sarto*, St. James and two children in monks' cowls; 1257. *Filippino Lippi*, Adoration of the Magi, with portraits of the Medici (1496). *1259. *Albertinelli*, Visit of Mary to Elizabeth, painted in 1503, resembling Fra Bartolommeo in tone, character, and handling, and for the period technically perfect. *1265. *Fra Bartolommeo*, Virgin with the tutelary saints of Florence (unfinished); 1267. *Pontormo*, Portrait of Cosimo de' Medici ('pater patriæ'); *1267bis. *S. Botticelli*, Madonna and Child with four angels; *1268. *Filippino Lippi*, Madonna with saints (1485); 1271. *Bronzino*, Christ in Hades (1552); *Ridolfo del Ghirlandajo*, *1275. St. Zenobius, Bishop of Florence, resuscitating a dead child, and *1277. Transference of the remains of St. Zenobius to the cathedral; 1276. *Cigoli*, Martyrdom of St. Stephen; *1279. *Sodoma*, St. Sebastian; 1280. *Granacci*, Madonna delle Cintola; 1284. *Pontormo*, Venus (from a design by Michael Angelo).

*Hall of the Ancient Masters. **1290. *Fra Angelico*, Coronation of the Virgin, with circles of angels playing and dancing, the whole with its bright colours and gold ground forming a charming and dazzling scene of celestial bliss; 1287. *Lorenzo di Credi*, Mary adoring the Child; 1289. *S. Botticelli*, Madonna; *1288. *Leonardo da Vinci*, Annunciation (an early picture of the master?); *1307. *Fra Filippo Lippi*, Madonna and the Child with two angels ('the Virgin with an air of profound devotion but at the same time simple and friendly'). *1291. *Luca Signorelli*, Holy Family, a

fine example of the 'grave, unadorned, and manly style of this painter, showing in the most admirable manner his Leonardo-like mastery of chiaraoscuro'. 1293. *Giovanni da Milano*, Saints; 1316. *S. Botticelli*, Annunciation; 1315. *Seb. Mainardi*, Saints; *1294. *Fra Angelico*, Predella to No. 17, Adoration of the Magi, Preaching of St. Peter, and Martyrdom of St. Mark, three little pictures which rank among the finest examples we possess of the Friar's painting. 1298. *L. Signorelli*, Predella; 1299. *S. Botticelli*, Virtus.

*1300. *Piero della Francesca*, Portraits of Federigo di Montefeltro, Duke of Urbino (d. 1482), and his Duchess, Battista Sforza (on the back triumphal processions in a landscape).

'Neither (of the portraits) are agreeable types, but nothing can exceed the Leonardesque precision of the drawing or the softness and fusion of the impasto'. — *C. & C.*

1301. *A. Pollajuolo*, SS. Eustace, James, and Vincent; 1303. *S. Botticelli*, Madonna; 1312. *Piero di Cosimo*, Perseus releasing Andromeda; *1295. *Dom. Ghirlandajo*, Adoration of the Magi (replica in the Pitti Gallery, No. 358); 1306. *Pollajuolo*, Prudence; 37. *Rid. Ghirlandajo*, Madonna with Christ and John the Baptist; *1297. *Dom. Ghirlandajo*, Madonna enthroned, a work of the master's best period, marked by power of distribution and perfect keeping of tone. 1305. *Dom. Veneziano*, Madonna and saints; *1306. *Pollajuolo*, Virtus. — We retrace our steps, pass through the Tribuna, and enter the —

Venetian and Lombard School. On the right: 1043. *Massari*, Madonna; 1058. *Trevisani*, Holy Family; 1060. *Tintoretto*, Portrait; 1064. *Canaletto (Ant. Canale)*, Palace of the Doges at Venice (badly preserved); 1068. *P. Veronese*, Head as a study; 1074. *Francesco Solimena*, Diana and Calisto; 1077. *Canaletto*, The Grand Canal at Venice; 1078. *Parmeggianino*, Portrait; 1095. *Marco Palmezzani* of Forli, Crucifixion; 990. *Albano*, Venus with Cupids; *995. *Dosso Dossi*, Murder of the Innocents; 998. *Guido Reni*, Madonna with Jesus and John; 1000. *Alessandro Turchi*, Allegory from the baptism of Giovanni Cornaro of Verona; 1002. *Titian* (?, or, as Morelli thinks, an early work of *Correggio*), Madonna; 1003, *1005. *Salvator Rosa*, Landscapes; 1007. *Annibale Carracci*, Madonna; 1012. *Salvator Rosa*, Landscape; 1013. *Luini*, Madonna; 1015. *Paolo Veronese*, Madonna (a sketch); 1019. *Palma Vecchio* (?), Madonna. — *1025. *Mantegna*, Madonna in a rocky landscape.

The only specimen of Mantegna's Roman period (1488-89). In this beautiful little canvas Andrea has compelled his usually hard and rugged pencil to great softness. — *C. & C.*

1031. *Caravaggio*, Head of Medusa; 1037. *Andrea Schiavone* (according to Mr. Crowe, and not Palma Vecchio), Jesus at Emmaus; 1038. *Garofalo*, Annunciation.

Dutch School. On the right: *922. *Rembrandt*, Holy Family (a replica in the Louvre); 928. *Pieter Brueghel*, Landscape; *926.

*Gerard Dou*, Apple-woman; 934. *Schalcken*, Seamstress; 945. *Dirk van den Bergen*, Landscape with cattle; 941. *F. Mieris*, Woman asleep; 945. *Mieris*, Supper; 950. *C. Netscher*, Portraits of the painter and his family; 952. *Mieris*, Wooing; 954. *Mieris*, The drinkers; 955. *Brouwer*, Tavern-scene; 958. *Terburg*, Lady drinking; 964. *C. Netscher*, Cook; 965. *Heemskerk*, Card-players; *972. *Metsu*, Lady and huntsman; *976. *F. Mieris*, Portrait of himself; *977. *Jan Steen*, Family feast; *979. *Rembrandt*, or *Philip Koninck*, Landscape; 978. *Ostade*, Man with lantern; *981. *F. Mieris*, Portrait of the painter and his family (1675); *854. *Mieris*, Quack; 871. *Paul Brill*, View of a château; *882. *Jacob van Ruysdael*, Landscape with cloudy sky; 885. *Van der Neer*, Landscape; 888. *Slingeland*, Children blowing soap-bubbles; 892. *P. Brueghel*, Christ bearing the Cross; 895. Portrait of Emp. Ferdinand I. when a young man, master unknown; 897. *Berkheyden*, Cathedral of Haarlem; 918. *G. Metsu*, Lute-player.

Flemish and German Schools. I. Saloon. To the right. *812. *Rubens*, Venus and Adonis, the landscape by *J. Brueghel;* 845. *Cranach*, Electors John and Frederick of Saxony; 847 *Cranach*, Luther and Melanchthon; 848. *Claude Lorrain*, Landscape; 851. *Dürer*, Madonna, painted in 1526; *764. *B. Denner*, Portrait; *765. *Holbein the Younger*, Richard Southwell. *766. *Dürer*, Portrait of his father (1490); the clever face and hands are wonderfully lifelike, the style astonishingly broad and vigorous.

*Dürer*, 768. The Apostle Philip, and 777. (farther on), St. James the Great.

'Both pictures were painted in water-colours upon linen in 1516. The heads are of strongly marked individuality, yet it is at the same time evident that they are not merely studies from life, but that a due regard has been paid to the characters to be represented'. — *Thausing's 'Dürer'.*

769. *Memling*, Man praying; 772. *Adam Elzheimer*, Landscape; *774. *Claude Lorrain*, Sea-piece, with the Villa Medici at Rome, 778. *Memling*, St, Benedict; 780. *Roger van der Weyden* (?), Portrait; 783. *Van Dyck*, Madonna; 784. Wrongly ascribed to *Holbein*, Zwingli; *786. *G. Dou*, Schoolmaster; 793. *Elzheimer*, Landscape with a scene from the myth of Cupid and Psyche.

*795. *Roger van der Weyden*, Entombment.

This is perhaps part of the triptych which Van der Weyden painted at Ferrara in 1449, during his visit to Italy. 'The composition is well ordered, and the Saviour is one of the most successful that the master ever painted; the colour of full body, clear, and well preserved, and some of the heads admirable in their realism'. — *'The Early Flemish Painters'*, by *Crowe and Calvalcaselle.*

799. *Holbein* (?), Sir Thomas More; 800. *Schalcken*, Girl with a candle.

In the II. Saloon eight good pictures from the lives of SS. Peter and Paul, by *Johann Schäuffelin* of Nuremberg. To the right: 744. *Nic. Frumenti* (perhaps the German Meister Korn), Tabernacle with the Raising of Lazarus; 749. *Petrus Cristus*, Two

portraits (the portrait of the woman damaged); *751. *L. Cranach*, St. George; 761. *Jan Brueghel*, Landscape, forming the cover of a green drawing of the *Crucifixion relieved with white by *A. Dürer* (1505), with a copy in colours by *J. Brueghel;* 698. *Van der Goes* (?), Madonna; 700. *Teniers the Younger*, Love-scene. *703. *Memling*, Madonna; the best of Memling's pieces at Florence, remarkable for its chastened arrangement, tasteful shape, jewel-like finish, and glow of tone *(C. & C.)*. 705. *Teniers the Elder*, Physician; 706. *Teniers the Younger*, St. Peter weeping; 710. *Adr. Staelbent*, Landscape; 738. *Paul Bril*, St. Paul in the wilderness.

French School. This saloon contains numerous battle-pieces by *Bourguignon*, *Parrocel*, and *Gagneraux*, and a beautifully inlaid table. To the right: 679. and 689. Portraits of the poet Vittorio Alfieri and the Countess of Albany (b. 1763, d. at Florence 1824), by *Fabre de Montpellier*, with two autographs by Alfieri on the back; 680. *Nicolas Poussin*, Theseus at Trœzene; 674. *Larguillière*, Rousseau; 672. *Grimoux*, Young pilgrim; *667. *Clouet*, Francis I. on horseback; 671. *Watteau*, Garden-scene; 682. *Clouet*, Portrait. — Then to the left in the corridor is the —

Cabinet of the Gems (when closed, apply to one of the custodians), a saloon borne by four columns of oriental alabaster and four of verde antico, with six cabinets containing upwards of 400 gems and precious stones, once the property of the Medici.

The 1st, 3rd, 4th, and 6th cabinets each contain two small columns of agate and rock crystal. In the 1st cabinet on the right a vessel of lapis lazuli; two basreliefs in gold on a ground of jaspar, by *Giovanni da Bologna*. 2nd: Two goblets of onyx, with the name of Lorenzo de' Medici; *Casket of rock-crystal with 24 scenes from the life of Christ, executed by *Valerio Belli* for Pope Clement VII.; *Portrait of the grand-duke Cosimo III., in Florentine mosaic, of 1619; three basreliefs in gold on a ground of jasper, by *Giovanni da Bologna*. Crystal vase, with cover in enamelled gold, executed for Diana of Poitiers, with her cipher and half moons. The glass-cases by the window contain cameos of the 17th century. 4th: Vase of jasper with lid, on which stands the figure of a warrior in gold adorned with diamonds. Venus and Cupid in porphyry. by *Maria da Pescia*. 5th: Basrelief in gold and jewels, representing the Piazza della Signoria, by *Gasparo Mola*. Fantastic vase with a *Hercules in massive gold upon it, by *Giov. da Bologna*. 6th: Vase of rock-crystal, by *Benvenuto Cellini*. In the centre of the room a table with a view of the old harbour of Leghorn in Florentine mosaic.

*Venetian School. I. Saloon. Right: 571. *Torbido*, Portrait; 576. *Titian*, Portrait of Sansovino (?), sadly damaged; 575. *Lotto*, Holy Family; 583. *Giov. Bellini*, Pietà (unfinished); 584. *Cima da Conegliano*, Madonna; *585. *Pordenone* (?), Portrait; 586. *Moroni*, Portrait; 589. *Paolo Veronese*, Martyrdom of St. Justina (sketch), 596. *P. Veronese*, Esther in presence of Ahasuerus; 595. *Jacopo da Ponte*, surnamed *Bassano*, Portraits of the painter's family; 607. *Paris Bordone*, Portrait.

*599, 605. *Titian*, Portraits of Francesco Maria della Rovere and Eleonora Gonzaga, Duke and Duchess of Urbino (1537).

These noble portraits were executed in 1537, when the Duke was appointed Generalissimo of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately but subdued. To make the difference apparent between the blanched complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, Titian skilfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the sallow olive against a dark wall. — *C. & C.*

II. Saloon. Right: *609. Reduced copy of *Titian's* 'Battle of Cadore', destroyed in the burning of the ducal palace at Venice in 1577; 613. *Paris Bordone*, Portrait; *614. *Titian*, Giovanni de' Medici, leader of the 'Black Bands' (p. 419), painted in 1526 from a cast taken after death; 615. *Tintoretto*, Portrait; 616. *Pordenone* (?), Conversion of S. Paul; 618. Copy of *Titian's* 'Pesaro Madonna' (p. 267), begun only; 619. *Palma Vecchio*, Judith, finely finished, but damaged. *621. *Giorgione*, Moses when a child undergoes the fire ordeal, from a Rabbinic legend, an early work.

Of exquisite touch and minuteness of finish, with a clear exhilarating sparkle suggesting those delightful hours of the warmer climes when rain has cooled and filtered the air. — *C. & C.*

622. *Giorgione* (?), Maltese knight; 623. *Palma Vecchio*, Madonna with SS. Magdalene, Joseph, and John.

**626. *Titian*, The so-called 'Flora', painted after 1520.

There is nothing in this ethereal Flora to shock the sensitive eye. The proportions and features are of surprising loveliness, reminding us in their purity of some of the choicest antiques. The masterly and clear light scale is attained by the thin disposal of pigments, the broad plane of tinting, and the delicate shade of all but imperceptible half-tones. — *C. & C.*

627. *Seb. del Piombo* (or *Schidone*), Portrait of a bearded man; 628. *Bonifacio*, Last Supper; 630. *Giorgione*, Judgment of Solomon (damaged).

*631. *Giorgione* (attributed by Mr. Crowe to *Giov. Bellini*), Madonna receiving the homage of saints in a landscape.

'The perfect arrangement of the scene is as grateful as the purity and selection of the forms, the grace of the movements and the mildness of the faces. The colours are sweet and blended and swim in the sunny haze of noon'. — *C. & C.*

*633. *Titian*, Madonna and Child with the youthful St. John and S. Antonio Eremita; this work, painted about 1507, excels all Titian's previous paintings in sweetness of tone, freedom of modelling, and clever appeal to nature *(C. & C.)*. 636. *P. Veronese*, Crucifixion; 638. *Tintoretto*, Portrait of Sansovino; 645. *Savoldo*, Transfiguration; 648. *Titian*, Catharina Cornaro, Queen of Cyprus (a copy?); *650. *Venetian School*, Mathematician (1550).

Two short *Corridors* lead hence to the Cabinet of Engravings and Drawings (Director, Sig. Nerino Ferri), the Collection of Coins (both shown only with a special permesso), and the —

Sala di Lorenzo Monaco. To the right, *39. *S. Botticelli*, Birth of Venus; 1296. *Bacchiacca*, History of St. Acasius; 17. *Fra Angelico da Fiesole*, Tabernacle with a gold ground, the Madonna

between two saints, surrounded by twelve Angels with musical instruments, a work of surpassing charm (1483); 1297. *Dom. Ghirlandajo*, Madonna and Saints; 1286. *S. Botticelli*, Adoration of the Magi, with portraits of Cosmo de' Medici, of his son Giovanni, and of his grandson Giuliano; 24. *Lorenzo di Credi*, Madonna adjoining the Holy Child; 1305. *Dom. Veneziano*, Madonna and Saints; 1309. *Lorenzo Monaco*, Coronation of the Virgin (1413); 1302. *Benozzo Gozzoli*, Marriage of St. Catharine; 1310. *Gentile da Fabriano*, SS. Mary Magdalene, Nicholas, John, and George (1425); 1224. *Bugiardini*, Madonna.

ENGRAVINGS, PORTRAITS, etc. *(Passage to the Pitti Palace).*

(The visitor is recommended to pass over this part of the gallery at present, and to visit it when on his way to the Pitti Palace in connection with the other collections. Those who have left their sticks or umbrellas at the entrance to the Uffizi must of course return for them after visiting the Pitti Palace on the other side of the Arno.)

A staircase descends to a long **Corridor** which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 min. The first section of the corridor contains Italian and other WOODCUTS, beyond which is a collection of ENGRAVINGS of the Italian school down to the time of Marc Antonio (including specimens of *Mantegna*), and also of the German and Dutch schools. The passage turns to the left over the Ponte Vecchio: Triumph of Galathea by *Luca Giordano*. Then a large collection of portraits of the Medici; crayon sketches of Florentine beauties; four *Portraits of ladies of the English court (school of *Van Dyck*); views of Italian towns (17th cent.). Lastly, to the left, portraits of popes and cardinals; to the right, celebrated natives of Portugal, etc. Below lies the Boboli Garden. (In order to reach the gallery in the Pitti Palace, p. 432, two more flights of steps have to be ascended.)

The walls of the *TWO SALOONS OF THE PAINTERS are covered with portraits of the most celebrated painters of all nations from the 15th cent. to the present time, most of them painted by themselves and with their names attached.

The I. SALOON contains the old masters; on the wall to the right of the entrance are those of Central Italy (Florentines, Romans, etc.). The most celebrated names here are: *292. *Leonardo da Vinci* (not by himself), *288. *Raphael*, 290. *Michael Angelo* (not by himself), *287. *Pietro Perugino* (recently discovered not to be the portrait of the painter), 280. *Andrea del Sarto*, *286. *Masaccio* (or probably *Filippino Lippi*), 289. *Giulio Romano*. On the wall to the left of the entrance Venetians, Bolognese, etc.: 354. *Giov. Bellini* (probably not a portrait of himself), *384. *Titian*, 385. *Paolo Veronese*, 378. *Tintoretto*, 348, 368, 397. The *Carracci*, 396. *Guercino*, 403. *Guido Reni*. On the entrance wall German and Dutch masters: 237. *Quentin Massys*, 434. *Albert Dürer* (1498, replica of the better picture at Madrid), 232. *Holbein*, 228. *Rubens*, 223. *Van Dyck*, *451, *452. *Rembrandt* (that in the dressing-gown probably alone original), 449. *Gerard Dou*. In the centre a large *Marble Vase of Greek workmanship, known as 'The Medici Vase', adorned with the Sacrifice of Iphigenia. In a niche opposite the entrance, the statue of Card. *Leopold de' Medici*, the founder of this collection of portraits. — In the II. SALOON, modern masters: *Angelica Kaufmann*, *Mad. le Brun*, *Raphael Mengs*, *Reynolds*, *Overbeck*, *Canova*, *Winterhalter*, *Ingres*, etc.

CABINET OF INSCRIPTIONS. The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome.

The inscriptions are arranged in twelve classes according to their

subjects (the gods and their priests, the consuls, dramas, military events, private affairs, etc.). There are also some fine STATUES: *262. Bacchus and Ampelus; *263. Mercury; 266. Venus Urania; *265. Venus Genetrix; 264. Priestess (head new). To the left of the door of the next room an interesting relief representing earth, air, and water. On the right, Barbarian with a horse. Also a number of cinerary urns and busts.

CABINET OF THE HERMAPHRODITE. 307. Torso of Bacchus in basalt; 308. Ganymede, with the eagle, restored by *Benvenuto Cellini;* 310. Hercules and the serpents; *315. Torso of a Faun; above it, 331. Victories sacrificing bulls; *318. The celebrated 'Dying Alexander', a marble head of the youthful hero, recalling the Laocoon; 306. Hermaphrodite; 316. Antinous; 323. Cupid and Psyche.

A door in this cabinet leads to the —

CABINET OF THE CAMEOS (when closed visitors apply to the custodian).

Cases 1st-4th contain the antique cameos, 5th and 6th the modern; 7th-10th the ancient cut stones (intaglias), 11th and 12th the modern. In the 1ST CASE, to the left of the entrance, the cameo *No. 3. (red numbers), with the Sacrifice of Antoninus Pius, is remarkable for its size; 7. Cupid riding on a lion, with the name of the artist (Protarchos); 9. Cupid tormenting Pysche; 31. Nereid on a hippocampus. 2ND CASE: 36. Judgment of Paris; 51. Zeus of Dodona; 63. Hercules and Omphale. 3RD CASE: 86. Youthful Augustus; 100, 101. Tiberius. 4TH CASE: 148. Wounded stag; 156. Fall of Phaëton; 162. Bacchus and Ariadne. 7TH CASE (opposite the door): 28. Apollo; *54. Hercules and Hebe, with the name of the artist Teucros; 73. Satyr and child. 8TH CASE: 101. Mourning Cupid; 145. Apollo. 9TH CASE: 176. Bacchante; 185. Pluto; 190, 191. Leander (?). 10TH CASE: chiefly portrait-heads. 11TH CASE: 4158. (black numbers), Sphinx, the seal of Augustus. 12TH CASE: (modern): *371. Head of Savonarola; 373. Leo X., etc. — The next four cases contain the collection bequeathed by Sir William Currie to the Uffizi in 1863: 5. Hermaphrodite; 20. Dancing Satyr; 35, 50. Fine heads; 106. Ajax and Achilles, etc. — Also six works in niello (engraving on silver), e.g. Coronation of the Virgin by *Maso Finiguerra;* then ivory carving and miniatures. By the wall opposite the window: Face carved in wood, purporting to have been copied from a cast of Dante's features taken after death, presented in 1865 by the Marchese Torrigiani. In the corner are fragments of glass from the catacombs bearing early Christian representations.

SALOON OF BARROCCIO. Four tables of Florentine mosaic. That in the centre, executed in 1613-18 by *Jacopo Antelli*, from *Ligozzo's* design, cost 40,000 zecchins or ducats.

Right: 154, 159. *Bronzino*, Portraits of Panciatichi and his wife; 155. Venetian portrait; 157. *Honthorst*, Infant Jesus adored by angels; 158. *Bronzino*, Descent from the Cross; 162. *Guido Reni*, Sibyl; 163. *Sustermans*, Galileo; 164. *Pourbus*, Portrait; 166. *Sogliani*, Madonna; 169. *Baroccio*, The Virgin interceding with the Saviour (Madonna del Popolo, 1579); 171. *A. Carracci*, Man with an ape on his shoulder; 180. *Rubens* (?), Helena Fourment, his second wife; 186. *Carlo Dolci*, Magdalene; 188. *Andrea del Sarto (?)*, Portrait; 190. *Honthorst*, Adoration of the Shepherds; 191. *Sassoferrato*, Madonna dei Dolori; 192. *Sustermans*, Portrait; 195. *Caravaggio*, The tribute-money; 196. *Van Dyck*, Margaret of Lorraine; *197. *Rubens*, Elizabeth Brand, his first wife; 203. *Guido Reni*, Bradamante and Fiordaspina (from Ariosto's Orlando Furioso); 210. *Velazquez*, Philip IV. of Spain on horseback (a copy by different hands); 211. *Salaino*, Copy of the Holy Family of Leonardo da Vinci (in the Louvre); 213. *Bugiardini*, Madonna; 216. *Rubens*, Bacchanalian (damaged); 220. *Snyders*, Boar-hunt.

*Saloon of Niobe, constructed in 1775, and so named from the seventeen statues of the far-famed ancient **Group of Niobe with her seven sons and seven daughters and their pedagogue, who were slain by Apollo and Diana.

This group probably once adorned the pediment of a temple (perhaps of Apollo), the unhappy mother occupying the centre of the group, with her slain and expiring children and their pedagogue on either side. The statues, which appear to have been copied from a work by *Scopas* or *Praxiteles* (4th cent. B. C.), were found at Rome outside the Porta S. Paolo in 1583 and placed by Cardinal Ferdinand de' Medici in his villa on the Monte Pincio (now the property of the French Academy), whence they were subsequently transferred to Florence. Opinions differ regarding the proper arrangement of the group, especially as statues belonging to the group were found elsewhere and some of those found at Rome are in duplicate.

Then, 259. Replica of the so-called Zeus of Otricoli. Among the paintings are: (r.) 139. *Sustermans*, the Florentine Senate swearing allegiance to the young Grand-duke Ferdinand II.; 140. *Rubens*, Henri IV. at the battle of Ivry; 147. *Rubens*, Entry of Henri IV. into Paris; 148. *Honthorst*, Supper; 152. *Honthorst*, Fortune-teller.

Ancient Bronzes. — I. Cabinet. By the walls, *Bronze Heads found in the sea near Leghorn, among them, on the right, Sophocles and Homer; list of the town council, on a bronze tablet of A.D. 223, from Canossa. On the left: *426. Colossal horse's head; a tripod. II. Cabinet. In the centre, *424. Bronze statuette of a naked youth ('L' Idolino'), found at Pesaro, with handsome pedestal by *Desiderio da Settignano* (15th cent.). The cases by the walls contain a number of small bronzes, some of them statuettes, others articles of domestic use, candelabra, lamps, metal mirrors, helmets, spurs, horse-bits, etc.; also Christian anticaglias (diptychon of the consul Basilius; 2256. Ivory ring with the Adoration of the Magi, of the 5th cent., in Cabinet xviii., to the left of the door).

Gall. Feroni (closed; visitors apply to the custodian).

This collection was bequeathed to the city by Sign. Feroni in 1850, and brought from the Palazzo Feroni (Pl. 66) a few years ago. It contains few objects of great merit. On the wall to the right of the entrance: *Teniers the Younger*, Interior of a butcher's shop and tavern; *Carlo Dolci* (?), Madonna del Dito; *Carlo Dolci*, Angel with the lily; *Schidone*, Madonna and Child.

At the end of the corridor, to the left, are three rooms containing *Drawings. Catalogue by Sig. Nerino Ferri, 1½ fr.

The collection was founded by Cardinal Leopold de' Medici, and was afterwards much extended. All those which are exhibited to view bear the names of the masters. A few of the most important only are here enumerated: Right wall: 3. *School of Giotto*; 23. *Fra Angelico*; 39, 40. *Fra Filippo Lippi* (sketches for the picture No. 1307 in the Uffizi); 66 et seq. *Dom. Ghirlandajo* (drawings for the frescoes in S. Maria Novella); 96, 98. *Mantegna* (Madonna worshipping, Judith and Holofernes); 99. 100. *Perugino* (sketches for No. 164 in the Pitti Palace); 103 et seq. *Leonardo da Vinci* (admirable heads, portraits in red chalk); 116 et seq. *Fra Bartolommeo*; 125. *Lorenzo di Credi;* 135 et seq. *Raphael* (Entombment, sketch for the Libreria in Siena, St. George, sketches for the Vatican frescoes; studies of Madonnas); 166. *Sodoma;* 168. *Giul. Romano;* 173. *Francia;* 183 et seq. *Michael Angelo*, sketch for the monument of Julius II., sketch for the cartoon of the soldiers bathing, ideal head of Vittoria Colonna; 201 et seq., *Andrea del Sarto; Correggio, Giorgione;* 240. *Bandinelli*; 245 et seq. *Titian* (chiefly landscapes); *P. Veronese; Tintoretto;* the *Carracci*, etc., down to *Salvator Rosa*. Then *Burkmaier*, *Svanevelt*, *Velazquez*, *Murillo*, *Poussin*, *Van der Weyden*, **Albert Dürer* (Nos. 234-64). Lastly *Francia*, *Van Dyck*, *Giulio Romano*, *Imola*, *Bagnacavallo*, etc.

The first floor of the edifice contains the **Biblioteca Nazionale** (admission, see p. 369; entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal *Biblioteca Palatina* formerly in the Pitti Palace, and the still more extensive *Biblioteca Magliabecchiana*. The latter, founded by *Antonio Magliabecchi*, a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 300,000 vols. and 8000 MSS., comprising the most important works of the literature of other nations. There are also several very rare impressions: the first printed Homer, Florence 1488; Cicero ad Familiares, Venice 1469; Dante, by Landino (Florence 1481, in a handsome binding adorned with niellos); Piero Medici's presentation copy of the Anthologia Graeca (Ed. Lascaris). Every facility is afforded for the use of the library; to the right, at the end of the great reading-saloon, is the room containing the catalogues. — The staircase to the right of the library leads to the *Central Archives of Tuscany (Pl. D, 5), arranged by *Bonaini*, one of the most imposing collections of this description (140,000 documents).

Between the Uffizi and the Palazzo Vecchio is the Via della Ninna, leading to the E. to the Via del Leone, in which is situated the *Loggia del Grano* (Pl. E, 6), erected by Giulio Parigi in 1619 and adorned with a bust of Cosimo II.

From the post-office the Via Lambertesca leads to the Via Por S. Maria, which ends at the Ponte Vecchio. At the corner to the left rises the *Torre dei Girolami*, near which is the old church of *Sto. Stefano* (Pl. E, 5, 6), where Boccaccio, by desire of the Signoria publicly explained Dante's Divine Comedy in 1373.

The Borgo SS. Apostoli leads hence to the W. to the small Piazza del Limbo, in which stands the church of **SS. Apostoli** (Pl. D, 5), an early-Tuscan basilica of the 11th cent., with an inscription (on the façade, to the left) attributing its foundation to Charlemagne. The arches between the nave and aisles are adorned with a fine ancient border and rest upon columns with well-executed composite capitals. The aisles are vaulted. At the end of the left aisle is a ciborium by *Andrea della Robbia*, adjoining which is the monument of Oddo Altoviti, by *Benedetto da Rovezzano*. The sculptured decoration of the portal is also by the latter artist. The right aisle contains the tomb of Bindo Altoviti, by *Ammanati* (1570). — From this point to S. Trinità and Via Tornabuoni, see p. 428.

The Por S. Maria is also connected with the Via Tornabuoni by the Via delle Terme, at the beginning of which, on the right, stands the old *Almshouse of the Capitani della Parte Guelfa*.

The Piazza S. Firenze, the Badia, and the Museo Nazionale, see pp. 400-405; by the Ponte Vecchio to the Pal. Pitti, see p. 429.

From the Piazza della Signoria the busy VIA DEI CALZAJOLI (Pl. E, 4, 5) leads towards the N. to the Piazza del Duomo.

The Via di Porta Rossa, the first side-street to the left, leads to the *Mercato Nuovo*, once the market for silks and jewelry, where straw and woollen wares are now sold. The market is adorned with a good copy of the ancient boar in bronze, by *Pietro Tacca;* the arcades are by *Bern. Tasso* (1547). Farther on in the same street, to the left, is the *Palazzo Davanzati*, a building of the 14th cent. — In the third street diverging to the right from the Via Calzajoli, on the left side, beyond the first cross-street, is the house in which *Dante* was born (Via S. Martino 2; Pl. 46). It has been recently restored, and provided with a memorial tablet bearing the inscription 'in questa casa degli Alighieri nacque il divino poeta'. (The traveller interested in historical research should observe the numerous memorial-tablets in various parts of the town, recording important events in the annals of Florence.)

In the Via Calzajoli, on the left, rises the church of ***Or San Michele** (Pl. 31; D, 4), or originally *S. Michele in Orto*, as it was called from a plot of grass once here, which was converted into a grain-market in 1284, and covered with a roof supporting a corn-magazine and adorned with a highly revered statue of the Virgin and another of the Archangel Michael. In 1336 it was resolved to erect a 'Palatium', containing an oratory below, and a corn-exchange above. The work was at length begun in 1350, in the Gothic style, under the supervision of *Taddeo Gaddi*, and completed in 1412. The external decoration of the edifice with statues was undertaken by the twelve guilds, whose armorial bearings, some of them by *Luca della Robbia*, are placed above the niches.

On the E. side, towards the Via Calzajoli, (r.) St. Luke, by *Giovanni da Bologna*, 1562 (judges and notaries); *Christ and St. Thomas, by *Andrea del Verrocchio*, 1483 (guild of the merchants), in a niche by *Donatello* ('strikingly truthful in action and expression, though somewhat overladen with drapery'); (l.) John the Baptist, by *Lor. Ghiberti*, 1414 (guild of the cloth-dealers); a serious and powerful figure. — Then, farther to the left, on the S. side (r.) St. John, by *Baccio da Montelupo*, 1515 (silk-weavers). Beneath the adjacent canopy was formerly placed a Madonna by *Mino da Fiesole* (physicians and apothecaries; removed to the interior of the church, see below), now a *St. George by *Donatello*, which was originally destined for the vacant niche to the N. (armourers; 'a chivalrous figure breathing cheerful and courageous youth, posted here firmly and defiantly with a huge shield and simple armour'); on the left, St. James, by *Nanni d'Antonio di Banco*, a predecessor of Donatello (furriers); St. Mark, by *Donatello*, 1453 (joiners; 'it would have been impossible' said Michael Angelo, 'to have rejected the Gospel of such a straightforward man as this'). — On the W. façade, (r.) St. Eligius by *Nanni di Banco* (farriers); *St. Stephen, by *Lorenzo Ghiberti* (woollen-weavers; 'of simple but imposing grace in attitude and drapery'); (l.) St. Matthew, by *Ghiberti* and *Michelozzo*, 1420 (money-changers); above the last, two charming statuettes (the Annunciation) by *Niccolò d'Arezzo* (ca. 1400). — On the N. side (r.) an empty niche, below, a fine *Relief o, St. George by *Donatello;* then four saints by *Nanni di Banco* (bricklayers-carpenters, smiths, and masons); (l.) St. Philip, by the same (shoe makers); St. Peter, by *Donatello* (butchers).

In the INTERIOR, which consists of a double nave, divided by two pillars, to the right, the fine **High Altar (Canopy)*, a celebrated work of *Andrea Orcagna*, in marble and precious stones, with numerous reliefs from sacred history, completed, according to the inscription, in 1359, and erected over the miracle-working image of the Virgin. The best reliefs are the Death and Assumption of the Virgin, on the back. On the altar is a Madonna by *Bernardo Daddi* (1347), a work of great tenderness and beauty. At the side-altar under the organ, a marble group of the Holy Family, by *Francesco da Sangallo.*

Behind Or San Michele is the old *Guildhouse of the Wool-Combers*, with their emblem the lamb.

Opposite Or San Michele, on the right, is the *Oratorio of S. Carlo Borromeo* (Pl. E, 5), of the 14th cent., also originally dedicated to the archangel Michael.

The next street to the left, the Via Speziali, leads to the busy *Mercato Vecchio* (Pl. E, 4, 5), the oldest piazza in the town, called by the Lombards 'Forum Regis'. The column erected here to indicate the centre of the town bears a statue of Abundance, by Foggini (1652-1737), which replaces one by Donatello. On the N. side is the *Loggia del Pesce*, by Vasari. Down to 1881 this was the site of the principal market for meat, vegetables, and fish. At the corner of the Mercato Vecchio and the Via Ferravecchi is the small church of *S. Pierino* (Pl. E, 4, 5), with a Madonna and angels by Luca della Robbia in the lunette over the door. At the corner of the Via de' Vecchietti is an *Imp*, in bronze, by Giovanni da Bologna. — In the vicinity is the *Ghetto*, or Jewish quarter.

The Via Calzajoli is terminated by the PIAZZA DEL DUOMO (Pl. F, 4), in which rise the *Cathedral* and the *Baptistery*, and of which the W. part is called the Piazza di S. Giov. Battista after the latter edifice. — [The quarter enclosed by the Via Tornabuoni, Porta Rossa, Via Calzajoli, and Piazza S. Giovanni is rapidly becoming the most fashionable in the town.]

On the left, at the end of the Via Calzajoli, is the ***Bigallo** (Pl. E, F, 4), an exquisite little Gothic loggia, built in 352-58 for the 'Capitani di S. Maria della Misericordia' for the exhibition of foundlings to the charitable public, and afterwards made over to the 'Capitani del Bigallo'; it is now an orphan-asylum. Over the arcades (N.) are three small statues (Virgin and two saints), by *Alberto di Arnoldo*, and two almost obliterated frescoes representing the foundation of the brotherhood. The upper part of the loggia was restored by *Castelluzzi* in 1881-82. The chapel, now containing the archives of the asylum, contains a Madonna and two angels, by *Alberto di Arnoldo*, 1364. The room of the cashier is adorned with a fresco representing charity, a view of Florence by *Giottino* (1342), and a triptych by *Taddeo Gaddi.*

Opposite the Bigallo is the ***Battistero** (Pl. F, 4), or church of *S. Giovanni Battista*, originally the cathedral of Florence, an admirable octagonal structure, rising in well-proportioned stories, defined by pilasters and embellished with rich marble ornamen-

tation, handsome cornices, and coloured panelling. The building, which was once extolled by Dante ('mio bel S. Giovanni', Inf. xix., 17), was probably founded about 1100, while the exterior was finished at a later date. — The three celebrated ***Bronze Doors* were added in the 14th and 15th cent.; their effect is now somewhat marred by the dust that has settled on them.

The First Door, the oldest of the three, on the S. side, opposite the Bigallo, was completed by *Andrea Pisano* in 1330 after 22 years of labour. The reliefs comprise scenes from the life of John the Baptist and allegorical representations of the eight cardinal virtues, square panels with tastefully executed borders. The figures, comparatively few in number, are full of vigorous life and charm by their naïveté and grace. The bronze decorations at the sides are by *Vittore*, the son of *Lorenzo Ghiberti* (1452-62); above is the Beheading of John the Baptist by *Vincenzo Danti*, 1571.

The Second Door (N.) was executed in 1403-24 by *Lorenzo Ghiberti*, after a competition in which his designs were preferred to those of Jacopo della Quercia, Niccolò d'Arezzo, and Brunelleschi (comp. p. 403). Donatello and Michelozzo were probably among his assistants in making the castings. The reliefs represent in 28 sections the history of Christ, the Apostles, and Fathers down to St. Augustine. They are quite equal to those of Andrea Pisano in clearness of arrangement, nobility of outline, and tenderness of conception, while they surpass them in richness of picturesque life and in the harmony and variety of movement and expression in the individual figures. The technical execution is simply perfect. The figure of St. John the Evangelist is the grandest in the series. Above the door, the *Preaching of St. John by *Fr. Rustici*, 1511 (supposed to have been designed by Leonardo da Vinci).

The *Third Door, facing the cathedral, also executed by *Lorenzo Ghiberti* (1425-52), is considered a marvel of art. It represents ten different scenes from scripture history: (l.) 1. Creation and Expulsion from Paradise; (r.) 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; 5. Esau and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. The artist has here wittingly transgressed the limits of the plastic art and produced what may be called a picture in bronze, but he has notwithstanding shed such a flood of loveliness over his creation that Michael Angelo pronounced this door worthy of forming the entrance to Paradise. The beautiful bronze borders are also by *Ghiberti*, who has introduced his own portrait in the central band (the man with the bald head, to the left, fourth from the top). Over the door the *Baptism of Christ, by *Andrea Sansovino*, 1529; the angels by *Spinazzi* (18th cent.). The two porphyry columns were presented by the Pisans (in 1200) in recognition of the assistance rendered them by the Florentines against Lucca in the expedition to Majorca in 1117. The chain of the harbour of Pisa, carried off by the Florentines in 1362, was formerly suspended here, but has been recently restored to the Pisans, and is preserved in their Campo Santo (p. 347).

In the **Interior** of the baptistery, below, are eight niches, each containing two columns of Oriental granite with gilded capitals. Above is a gallery with Corinthian pilasters and double windows. The whole arrangement shows that its builder was well acquainted with ancient forms, and seems to point to an earlier building, of which part of the triumphal arch in the choir is a relic. (Local tradition affirms that a temple of Mars originally occupied this site.) The dome, which is 90 ft. in diameter, afforded Brunelleschi a model for that of the cathedral (p. 396). The choir-niche is adorned with *Mosaics by *Fra Jacopo*, and the dome with others by *Andrea Tafi* (d. 1320), *Apollonio Greco*, and others (restored by *Baldovinetti*, 1492), which however are not visible except on very bright days. On the pavement are early mosaics, with the zodiac and inscrip-

tions, and niello with ornaments, 1371. The font is enriched with reliefs by an imitator of Orcagna. To the right of the high-altar is the tomb of Pope John XXIII. (d. 1419), who was deposed by the Council of Constance, erected by the Medici (Cosimo de' Medici had accompanied the pope to Constance); the recumbent bronze statue by *Donatello*, the figure of Faith by *Michelozzo*. On an altar to the right of Andrea Pisano's door is a statue of Mary Magdalene in wood, by *Donatello*, unpleasantly realistic in effect.

Opposite the N. side of the church is a column of speckled marble (cipollino), called the *Colonna di S. Zanobi*, erected in 1330 to commemorate the removal of the relics of St. Zenobius. To the W. of the Baptistery is the *Arcivescovado* (Pl. E, 4) or palace of the archbishop, with a fine court by G. A. Dosio (1573). At the back, towards the Piazza dell' Olio, is the early Tuscan façade of the small church of *S. Salvatore*. — (From this point through the Borgo S. Lorenzo to S. Lorenzo, see p. 419.)

The ***Cathedral** (Pl. F, 4), *Il Duomo*, or *La Cattedrale di S. Maria del Fiore*, so called from the lily which figures in the arms of Florence, was erected in 1294-1462 on the site of the earlier church of St. Reparata. This imposing example of Italian Gothic was designed by *Arnolfo del Cambio*, who superintended the works down to his death in 1310. He was succeeded by *Giotto* (1334-36), who is said to have added the marble facing of the W. side. (A fresco in the Cappella degli Spagnuoli, p. 424, shows the form of the cathedral according to the original plan; another in the cloisters of St. Mark, 5th lunette to the right, shows the façade.) In 1357 the original conception was expanded, and the nave with its spacious vaulting as well as the choir-apse were begun from a design by *Franceso Talenti*. The exterior was also farther ornamented in harmony with the original details. On 19th Aug., 1418, was announced the public competition of models for the dome, of which Vasari has given so racy an account, and in which the genius of *Filippo Brunelleschi* secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola lasted for fourteen years (1420-1434). The church was finally consecrated in 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was no tcompleted till 1462. The building is 185½ yds. in length and 114 yds. (across the transepts) in breadth; the dome is 300 ft. high, with the lantern 352 ft. (ascent, see p. 398). In 1588 the unfinished façade of Giotto was removed with a view to replacing it by a new one, but the project was not carried out. The cathedral (like S. Croce, S. Lorenzo, etc.) was thus left without a façade, and was then decorated with frescoes by way of supplying the defect. In April, 1860, Victor Emmanuel laid the foundation-stone of a new façade, but the work was not begun till the autumn of 1875. The design is by *De Fabris*.

Above the first S. door is a Madonna of the 14th century. The decoration of the second S. door is by *Pietro di Giovanni Tedesco* (1398); the Madonna between two angels, in the lunette, is by *Lorenzo di Giovanni d'Ambrogio* (1402). — The corresponding N. Door was executed by *Giovanni d'Ambrogio*, and *Niccolò di Piero Lamberti* 1408. The admirable

*Basrelief of the glorified Madonna, over the door, is ascribed to *Nanni d'Antonio di Banco*. The mosaic is by *Domenico* and *Davide Ghirlandajo* (1496).

The **Interior**, though somewhat bare, is very impressive owing to its grand dimensions. The gallery detracts from the effect of the arches. The choir, instead of being at the end of the church, is appropriately placed under the dome.

On the entrance-wall to the right, an equestrian statue of John Hawkswood (d. 1394), an English soldier-of-fortune who served the Republic in 1392, by *Paolo Uccelli;* to the left, the monument of Nic. Marucci da Tolentino (d. 1434), by *Andrea del Castagno*. Over the principal portal: Coronation of the Virgin in mosaic, by *Gaddo Gaddi;* at the sides frescoes (angels) by *Santi di Tito*, restored in 1842. — The designs for the arches were drawn by *Lor. Ghiberti;* the design of the coloured mosaic pavement is attributed to *Baccio d'Agnolo* and *Francesco da Sangallo*.

Right Aisle. Monument of Filippo Brunelleschi, with his portrait in marble, by his pupil *Buggiano*. Monument of Giannozzo Manetti, the statesman and scholar, by *Ciuffagni;* (r.) Bust of Giotto by *Benedetto da Majano* (1490), with a fine inscription by Angelo Poliziano; (l.) on the pillar a fine receptacle for holy water by *Arnolfo* or *Giotto*. (r.) Monument of General Pietro Farnese (over the door), by *Agnolo Gaddi* and *Pesetto* (1395); farther on, King Hezekiah, by *Nanni d'Antonio di Banco*. Bust of the learned Marsilius Ficinus, by *A. Ferrucci* (1521). Over the following door (r.) the Mausoleum of Antonio Orso, Bishop of Florence, by *Tinodi Camaino* of Siena, with the figure of the deceased in a sitting posture. By the pillar of the dome, towards the nave, St. Matthew, a statue by *Vincenzo de' Rossi;* opposite to it, St. James, by *Jacopo da Sansovino* (1524).

Right Transept: (r.) St. Philip, (l.) St. James the Great, by *Giovanni Bandini*. Each of the four side-chapels is adorned with two saints, painted al fresco by *Bicci di Lorenzo* (1427). The stained-glass windows are from designs by *A. Gaddi*. — Over the door of the Sacristy a bas-relief (Ascension) by the *Robbia's*. In the sacristy, St. Michael by *Lor. di Credi* (1523), and two angels by *Luca della Robbia*.

In the Nave, E. branch, statues of (r.) St. John and (l.) St. Peter by *Benedetto da Rovezzano*. 1st Chapel: St. Luke, by *Nanni di Banco* (1415); in the 2nd Chapel, St. John, by *Donatello*. Below the altar of the Tribuna is the chapel of St. Zenobius, with a reliquary containing the remains of the saint, in bronze, by *Lorenzo Ghiberti* (1440). The stained-glass windows are also from designs by *Ghiberti*. Last Supper on a golden ground, painted 'a tempera' by *Giovanni Balducci*. On the right St. Matthew by *Niccolò d'Arezzo;* on the left, St. Mark, by *Bernardo di Pietro Ciuffagni* (1416).

The marble screen of the octagonal Choir, designed by *Giuliano di Baccio d'Agnolo*, and adorned with basreliefs by *Bandinelli* (with the initials B. B. and date 1555) and his pupil *Giovanni dell' Opera*, was erected to replace the original wooden screen of Ghiberti. Behind the high-altar an unfinished group (Pietà) by *Michael Angelo*. — The paintings in the octagonal dome, begun in 1572 by *Vasari*, and continued by *Federigo Zuccheri* (prophets, etc.), diminish its impressive effect. The windows in the drum of the dome were executed by *Bernardo di Francesco* from designs by *Ghiberti* (Presentation in the Temple), *Donatello* (Coronation of the Virgin), and *Uccello* (Adoration of the Magi).

Bronze door of the N. Sacristy by *Luca della Robbia*, aided by *Maso di Bartolommeo* and *Michelozzo* (1467). Above it a basrelief in terracotta (Resurrection) by the *Robbia*. The intarsia cabinets in this sacristy were executed from designs by *Finiguerra* and *Baldovinetti*. The *Putti, or figures of children on the cabinets, are by *Donatello*. Near the door, to the left, is a fine marble fountain. In this sacristy Lorenzo de' Medici sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi, to which his brother Julian fell a victim, while attending mass in the choir.

Left Transept. The Tribuna della S. Croce contains statues of St. Andrew and St. Thomas by *Andrea Ferrucci*. In the chapels, frescoes by *Lorenzo di Bicci*. The ten stained-glass windows are by *Lor. Ghiberti*. In the centre of the tribune is a round marble slab covered with wooden planks, placed here about the year 1450 by the celebrated mathematician

*Paolo Toscanelli* of Florence for the purpose of making solar observations through a corresponding aperture in the lantern. In 1755 *P. Leonardo Ximenes* added a graduated dial in order to admit of more accurate observations, as an inscription on one of the pillars of the dome records.

Left Aisle. By the side-door is a *Portrait of Dante, with a view of Florence and scene from the Divine Comedy, painted on wood by *Domenico di Michelino* in 1465 by command of the republic. Statue of David by *Ciuffagni* (1434). Then Arnolfo, with the design for the cathedral, a medallion in high relief by *Bartolini* (1483). *Statue of Poggio Bracciolini, secretary of state, by *Donatello*, admirably individualised. Bust of the musician Antonio Squarcialupi by *Benedetto da Majano*. On the first pillar, St. Zenobius, a picture by *Orcagna*.

The Ascent of the Dome (p. 396) is very interesting, both for the sake of obtaining an idea of its construction, and for the *View (more extensive than from the Campanile, see below). Entrance by a door in the right aisle (opened by the sacristan; attendant 1 fr.); easy ascent of 463 steps to the upper gallery, whence the adventurous visitor may clamber up a ladder of 57 steps more to the cross on the summit.

The ***Campanile**, or bell-tower, designed and begun by *Giotto* in 1334 and completed after his death (1336) by *Taddeo Gaddi*, a square structure in the style of the cathedral, 292 ft. in height, is regarded as one of the finest existing works of the kind. It consists of four stories, richly decorated with coloured marble. The windows, which increase in size with the different stories, are enriched with beautiful tracery in the Italian Gothic style. On the W. side are four statues, the three first of which are by *Donatello* (St. Matthew; *David, the celebrated 'Zuccone' or bald-head; and Solomon), and the fourth (Obadiah) by *Nanni di Bartolo* (1420). On the side are Habakkuk, Abraham, and Isaac by *Rosso* and *Donatello*, and two patriarchs by *Niccolò d'Arezzo*. On the N. and S. are sibyls and prophets. Below these figures, on the sides of the tower, are bas-reliefs; those on the W., S., and E. sides having been designed by *Giotto*, and executed partly by him and partly by *Andrea Pisano*, and those on the N. designed and executed by *Luca della Robbia:* the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beatitudes, and the Seven Sacraments. In the lower series is represented the development of mankind from the Creation to the climax of Greek science (Creation of Eve, Adam and Eve at work, Dwellers in tents, Astronomer, Rider, Weaving, Navigation, Agriculture, etc.), while the liberal arts are represented by figures of Phidias, Apelles, Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclid, and a musician.

The campanile is ascended by a good staircase of 414 steps (fee for 1-2 pers. 1 fr.). Beautiful View from the top, embracing the valley in which the city lies, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S., and E. At the summit are seen the pillars on which, according to Giotto's plan, it was proposed to raise a spire of 100 ft., but the project was abandoned by Gaddi.

Opposite the S. side of the Campanile is the **Oratory of the Misericordia** (Pl. F, 4), belonging to the order of brothers of charity founded in 1244, who are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. It contains a Madonna and St. Sebastian

by *Benedetto da Majano*, the Plague of 1348 by *Lodovico da Cigoli*, and a terracotta relief by *Andrea della Robbia.*

Adjacent to the E. is the *Canonry (Casa dei Canonici)*, erected in 1827 by *Gaetano Baccani*; at the portal are the statues of *Arnolfo del Cambio* and *Filippo Brunelleschi*, both by *Luigi Pampaloni* (1830). — Into the wall of one of the following houses (No. 29) is built the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings.

The Via Proconsolo then leads to the S. to the Piazza S. Firenze (Museo Nazionale; see p. 400). — In the piazza of the Cathedral, farther on, at the corner of the Via dell' Orivolo, is the *Palazzo Riccardi*, formerly *Guadagni.* — [In the Via Orivolo, immediately to the right, is the handsome new *National Bank* by Cipolla.]

Opposite the choir is situated the **Opera del Duomo,** above the entrance of which is a bust of Cosimo I. by *Giovanni dell' Opera.* It contains an *Altar of massive silver (325 lbs. in weight), executed by various artists of the 15th cent., which is exhibited in the Baptistery on the Festival of St. John. The principal reliefs with which it is adorned are the Nativity of Christ by *A. Pollajuolo* (below, to the left), and Herodias (above, to the right) and the Beheading of John the Baptist (below, to the right), by *Andrea Verrocchio;* in the centre is a statuette of the Baptist, by *Michelozzo.* Here, too, are kept a huge silver cross, the lower part of which is by *A. Pollajuolo*, two panels in relief (angels with musical instruments) by *Donatello*, and two tablets with Byzantine representations in enamel.

The Via dei Servi and Annunziata, see p. 410; the Via Ricasoli, the Accademia delle Belle Arti, and S. Marco, see pp. 411-417; the Via Cavour, and the Palazzo Riccardi, see p. 418.

The Via Bufalini, which lies a little to the E. of the Piazza del Duomo, passes the small piazza of *S. Maria Nuova* (Pl. G, 4, 5), with the large **Ospedale di S. Maria Nuova,** founded by Folco Portinari, the father of Dante's Beatrice, and the church of S. Egidio, with a portico by *Buontalenti.* Above the door is a terracotta relief of the Coronation of the Virgin, by *Lorenzo di Bicci* (1420). The façade is also embellished with two frescoes of the 15th century. At the back of the high-altar are a Madonna by *Andrea della Robbia*, and a ciborium by *Ghiberti.* — Opposite the church, on the ground-floor of No. 29, which once contained *Lorenzo Ghiberti's* studio, is exhibited the small *Picture Gallery* of the hospital (admission daily, 9-3; on Sundays, 10-12).

Vestibule: **A. Verrocchio*, Madonna in relief (terracotta). — Large Room: *48-50. *Hugo van der Goes* (d. 1485), Adoration of the Child, and four saints, with the portraits of the donor, Tommaso Portinari, agent of the Medici in the Flemish trading city of Bruges, and his wife; 20. *A. Orcagna*, St. Matthew; 22. *Raffaellino del Garbo*, Madonna and saints; 23. *Fil. Lippi*, Madonna. — II. Room: *71. *Fra Bartolommeo*, Last Judgment (damaged; the adjoining copy shows the details); 63. *Sogliani*, Assumption; 65. *Cosimo Rosselli*, Madonna and Christ; 72. *Albertinelli*, Annunciation.

The Casa di Ricceri (Pl. H, 4), in the Via della Pergola, which skirts the E. side of the Spedale S. Maria Nuova, was once occupied by *Benvenuto Cellini.*

From the Via della Pergola the Via degli Alfani leads to the N.W. to the church of *S. Maria degli Angeli* (Pl. G, 4), the cloisters of which contain frescoes by Andrea del Castagno, and to the *Palazzo Giugni*, built by Ammanati in 1560, with a fine court.

To the S.E. of the Via della Pergola, and parallel to it, runs the Via Borgo Pinti, in which is situated the church of **S. Maria Maddalena de' Pazzi** (Pl. H, 5). The cloisters in front of the church were designed by *Giuliano da Sangallo;* the columns were modelled on an ancient capital found at Fiesole (1479). In the 2nd chapel, on the left, is a Coronation of the Madonna by *Cosimo Rosselli;* in the 4th chapel, two saints, by *Raffaellino del Garbo.* — In the adjacent Via della Colonna, No. 1, is the entrance to the chapter-house of the monastery belonging to the church, which contains a large *Fresco by *Perugino* (Christ on the Cross, date about 1500, the most worthy representation of the Saviour by this master), and is open daily, 12-4 (25 c., on Sun. free). — In the same street, No. 31, is the exhibition of the *Società d'Incoraggiamento delle Belle Arti* (open daily, 10-4; admissin 60 c.). — In the **Palazzo della Crocetta** (Pl. H, 4), Via della Colonna 26, a large *Archæological Museum* is now being fitted up; the antique sculptures are on the ground-floor, the Egyptian and Etruscan antiquities and the collection of coins and gems on the first floor (adm., see p. 369).

In the Via Borgo Pinti, No. 62, farther N., is the *Palazzo Panciatichi-Ximenes*, erected by Giuliano da Sangallo in 1490, and restored in the 17th cent. by Silvani. It contains a collection of Japanese porcelain, of weapons, and of pictures, including Madonnas by Fra Filippo Lippi and Fra Diamante (for sale).

The Via della Colonna connects the Piazza dell' Annunziata (p. 410) and the new *Piazza d'Azeglio* (Pl. H, I, 5), which is laid out in promenades. — To the S. of the latter are a handsome new *Synagogue*, and, farther on, the church of **S. Ambrogio** (Pl. H, 6).

On the right, 1st chapel, *Cosimo Rosselli*, Madonna with saints and angels; 2nd and 3rd chapels, pictures of the school of *Spinello Aretino.* To the left in the choir, a *Canopy by *Mino da Fiesole* (1482), and a large fresco by *Cosimo Rosselli.*

The Galleria Buonarroti, see p. 409; S. Croce, see p. 406.

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Quitting the Piazza della Signoria (p. 375), we follow the *Via de' Gondi* to the right, which leads us to the Piazza S. Firenze (Pl. F, 5), with the church of that name. No 1 in this Piazza is the *Palazzo Gondi*, begun in 1490 by Giuliano da Sangallo, and completed in 1874 by Poggi, with a rustica façade and a handsome court. In one of the rooms on the first floor is a marble chimney-piece, with a relief by G. da Sangallo. From this point the Via del Proconsolo (Pl. F, 5) diverges to the Piazza del Duomo.

Immediately on the right in the Via Proconsolo rises the *Palazzo del Podestà*, commonly known as ***Il Bargello** (Pl. F, 5), begun in 1255, and from 1261 the residence of the *Podestà*, or chief magistrate of Florence. The building was repeatedly damaged by fire and water during the riots of the 14th cent., but was afterwards restored and strengthened. From the end of the 16th cent. down to 1859 it served as a prison and seat of the head of the police (Bargello). The oldest part of the building, towards the Via Proconsolo, is of ashlar, the upper story (added in 1332) and the extension towards the E. are of rough, unhewn stone. Between 1859 and 1865 the imposing structure was judiciously restored and fitted up for the new ***National Museum**, illustrative of the mediæval and modern history of Italian culture and art. Part of the collection, which is still in course of formation, belongs to the state, and part to private individuals, and it is therefore by no means uniformly valuable. It contains several admirable works, such as the Renaissance bronzes formerly in the Uffizi and the Palazzo Vecchio (comp. p. xlviii). Entrance in the Via Ghibellina, daily 10-4, 1 fr.; on Sundays, gratis. No catalogue has yet been published. The most important works are labelled with the masters' names.

The GROUND FLOOR contains a valuable collection of weapons formerly in the possession of the Medici, comprising many pieces of great worth and beauty. To the right, an interesting monster cannon in bronze, cast in 1638 by *Cosimo Cenci;* in the middle cabinet, wheel-lock muskets inlaid with ivory; in the last cabinet, helmet and shield of Francis I. of France, of Milan workmanship. The room in the tower contains several suits of armour and a Turkish saddle.

We then enter the picturesque COURT, embellished with the armorial bearings of former Podestà's, and forming with its fine colonnades and flight of steps an eloquent picture of the spirit of the 14th century. The colonnades contain a fountain and a marble door of the 15th cent.; the walls are painted with the armorial bearings of the different quarters of the town. The small colonnade opposite the tower-room contains a portal of the Palazzo Pazzi by *Donatello*, the 'Marzocco' (see p. 376) of the same artist, figures of saints in the style of the Pisani, and a copy of the Grinder in the Uffizi (p. 382). — The STAIRCASE, halfway up which is a triumphal arch of 1502, ascends to the —

**First Floor.** The VESTIBULE contains three bells, the oldest cast by *Bartolommeo Pisano* in 1228. — I. SALOON. To the left, *Vincenzo Danti*, Cosimo I.; *Baccio Bandinelli*, Adam and Eve; *Vincenzo de' Rossi*, The combats of Hercules; **Donatello*, David, characterised by a youthful, unwonted consciousness of victory; *Vinc. Danti*, Deceit conquered by Honour; between the two last, four basreliefs of dancing Genii by *Donatello*, full of vigour but exaggerated and unpleasing; ***Michael Angelo's* 'Victory', an old

man fettered by a youth, unfinished, perhaps destined for the monument of Julius II. at Rome; *Michael Angelo*, Dying Adonis with the boar, probably a work of the master's early period, which ended in 1509; *Giov. da Bologna*, Virtue triumphant. *Michael Angelo*, Drunken Bacchus, executed during his first residence in Rome (1496-98), an unpleasing work in spite of the lifelike representation of the human body. — On the walls: Ten *Basreliefs of singing and dancing boys and girls, originally intended for the decoration of the organ in the cathedral, by *Luca della Robbia.*

The naïve charm of childhood has probably never been better expressed than in these clearly and beautifully arranged groups of singing and dancing boys and girls, which are equally attractive for their truth and naturalness and for their grace of movement and form.

II. Saloon: ancient furniture and crystal, dating from the 16th and 17th centuries.

III. Saloon: fine collection of fayence, chiefly from the celebrated manufactories of Urbino, Gubbio, and Faenza (16th cent.). Those in the glass-cabinets in the middle were acquired by the Medici from the Dukes of Urbino. Below a coloured relief, attributed to *Andrea Pisano*, is the entrance to the —

IV. Saloon, originally a chapel, but for centuries a dingy prison, adorned with *Frescoes by *Giotto.*

Opposite us: Paradise, with a *Portrait of Dante as a youth; the two heads behind Dante are said to be portraits of Corso Donati and Brunetto Latini; the figure behind the cardinal (to the left, by the window), a young man in a yellowish robe, is possibly Giotto himself. The work, which was painted about 1302 in allusion to the peace of 1301, has suffered terribly, and has been restored with little care since 1850, when the whitewash which covered it was removed. On the right and left below it, a Madonna and St. Jerome by *Rid. Ghirlandajo;* on the entrance-wall, almost obliterated, the Infernal regions; at the side, the history of St. Maria Ægyptiaca and Mary Magdalene, much damaged.

This saloon also contains mediæval crosses, goblets, episcopal rings, reliquaries, mediæval goldsmith's work, valuable niellos, enamels, a choir-stall of 1493, and an inlaid choir desk (1498).

V. Saloon. In the first cabinet, carvings in ivory: consular diptych, two triptychs of the 14th cent., *Madonna in the style of Orcagna, crozier of the 13th cent., Byzantine casket. In the centre, cabinets with fine crystal of the 16th century. By the window, two ivory saddles of the 14th century. (The door to the left in this saloon leads to the second floor, see below.)

VI. Saloon (and the 7th): Bronzes. In the centre: **Donatello*, David, a slender youthful figure, noble both in gesture and bearing, ranking with the St. George at Or S. Michele as one of the two masterpieces of the artist. By the walls: 19. Portrait-head by *Donatello;* 25. Portrait-head of Anna Lena Malatesta by *Lorenzo Vecchietta;* between the two last, relief of a dog by *Benvenuto Cellini;* then grotesques in bronze; fountain-figures; peacock; statuettes of Apollo and Juno, of the school of *Giovanni da Bologna.* The cabinet contains statuettes from antique and Renaissance works.

VII. Saloon: In the centre: *Donatello*, a Cupid treading on a snake; **Giov. da Bologna*, Mercury, a bold but thoroughly successful work. **Andr. Verrocchio*, David, attractive by its truth, the tender handling of the youthful limbs, and the Leonardesque head, but not so dignified either in bearing or form as Donatello's David in Room VI. By the walls, to the left of the entrance: Crucifixion, a basrelief (partly gilded); two cabinets with imitations of ancient and Renaissance sculpture; below, Hercules and Antæus by *A. Pollajuolo;* between these a colossal bust of the Grand Duke Cosimo I. in bronze, by *Benvenuto Cellini;* the model in wax and bronze for that master's Perseus (somewhat differing from it; p. 377) is also placed here; *Bertoldo* (pupil of Donatello), Ancient battle-scene in relief; below, cinerary urn with angels by *Lor. Ghiberti.* The cabinets by this and the following wall contain portraits of the 15th cent. and other admirable small reliefs. End-wall: Abraham's Sacrifice by *Lor. Ghiberti*, and the same by *Fil. Brunelleschi*, specimens produced in their competition for the execution of the gates of the baptistery (p. 395).

The composition of Ghiberti is the less harmonious but the calmer of the two. Its dignified draped figures, especially that of Isaac, are full of a true antique feeling for beauty, while in Brunelleschi's relief the principal figures are represented in violent movement, and Isaac is besides remarkably ugly. The subordinate figures, including the ram, are also in positions of over-strained activity. In technical execution Ghiberti is superior.

Between the two last, a *Crucifixion, by *Agostino di Duccio* (?), and a Frieze of children by *Danese;* below, a recumbent figure of Mariano Soccino in bronze, by *Lor. Vecchietta.* — Window-wall: Francis Xavier, Death of Joseph, and St. Theresa, reliefs by *Soldani;* in front, two handsome candelabra. — By the exit: *Bust of Michael Angelo in bronze (once the property of his servant). Turkey-cock and eagle by *Pietro Tacca* (17th cent.). — We now return through the 5th Saloon and ascend to the —

**Second Floor.** I. Room. On the walls, interesting frescoes by *Andr. del Castagno* (about 1450), transferred to canvas, the finest being nine portrait-figures (Filippi Scolari, Farinata degli Uberti, Niccolo Acciajuoli, p. 444, the Cumæan Sibyl, Esther, Tomyris, Dante, Petrarch, and Boccaccio), formerly in the Villa Pandolfini at Legnaia; a Pietà by *D. Ghirlandajo;* a Fresco by *Giottino;* fine coffers. The glass-cabinets contain articles of clothing dating from the 16th and 17th cent., altar-cloths, and ecclesiastical vestments. The two *Stained-glass windows, representing the Nativity, and the Adoration of the Magi, the latter with the armorial-bearings of Leo X., from designs by *Luca Signorelli*, were formerly in the cathedral at Cortona.

II. Room. To the right, glazed terracotta reliefs by the *Della Robbia's.* The earlier works, by *Andrea*, are white upon a blue ground, while the later works by *Giovanni* and others are entirely coloured. At the wall to the left, two *Madonnas, one of which

has a fine sandstone pedestal in the style of Donatello. Above the door, Annunciation; near it, Adoration of the Holy Child (dated 1521); opposite are a Pietà, and a round relief of the Madonna, in which the flesh parts are left unglazed. Farther on is an entirely white relief of Christ and Mary Magdalene; still farther, by the first wall, a coloured Pietà; St. Dominic; Five Saints. — Bust of Niccolò da Uzzano by *Donatello.* By the windows: two portrait-busts, that near the door being Charles VIII. of France, by *Antonio Pollajuolo.* By the wall to the right a marble frame for Fra Angelico's Madonna in the Uffizi (Sala Lorenzo Monaco, p. 388). In the centre is a collection of dies.

In the III. Room (tower-room) are tapestries, etc. — We now return to Room I. and pass to the left into the —

IV. Room: Works in marble. In the centre: *Donatello*, John the Baptist, a companion-piece to the Magdalene in the Baptistery; by the door to the left, **Mino da Fiesole*, Bust of Rinaldo della Luna (1461); *Benedetto da Rovezzano*, five basreliefs in marble, representing the history of S. Giovanni Gualberto; *And. del Verrocchio*, tomb-relief of the wife of Fr. Tornabuoni, who died in her confinement; square relief-portraits of Federigo da Montefeltro and Francesco Sforza; by the window-wall, a beautiful 'angel musician', of the school of *Niccolò Pisano;* Bust of Pietro Mellini, by *Benedetto da Majano* (1474); *Bust of Matteo Palmieri (1468), by *Antonio Rossellino.* Above, Holy Family, by *Pierino da Vinci*, a nephew of Leonardo; **Mino da Fiesole*, Madonna; *Donatello*, Young St. John, exhibiting a delicate beauty rare in this master; portrait-bust of Franc. Sacchetti; above, portrait-bust of a young lady by *Mino da Fiesole.*

V. Room. In the centre: *Benedetto da Majano*, John the Baptist; **Sansovino*, Bacchus; **Michael Angelo*, Statue of Apollo, about to take an arrow out of his quiver, unfinished; *Bened. da Majano*, Bacchus. On the wall, to the left of the entrance: *Andr. del Verrocchio*, Madonna and Child, and a *Portrait-bust; **Matteo Civitali*, Faith; *Rossellino*, Mary adoring the Child, a large medallion. Below these: *Jacopo della Quercia*, Boys bearing garlands (a frieze from the tomb of Ilaria del Carretto at Lucca); *Ant. Rossellino*, John the Baptist. — End-wall: *Luca della Robbia*, Crucifixion of St. Peter; **Michael Angelo*, Bust of Brutus, a very late work of the master, unfinished (for the reason given in the inscription alluding to the suppression of liberty at Florence); **Michael Angelo*, Madonna with the Child Christ and John the Baptist, an unfinished relief of the period 1501-1505, and unique among his youthful works for its calm beauty; *Michael Angelo* (?), Martyrdom of St. Andrew. The mask of a Satyr is probably only a copy of that executed by *Michael Angelo* when in his 15th year; the gap among the teeth was made on the jesting advice of Lorenzo il Magnifico. Above, on the right and left, are two fine busts of children; portrait-bust

of Giovanni de' Medici (delle Bande Nere), below, early-Christian sarcophagus with a representation of Jonah. — Window-wall: Coronation of an emperor, a relief of the 13th cent. (the crown and the hands of the bishop restored in plaster). — End-wall: Bust of Piero de' Medici (1453), by *Mino da Fiesole*, and a relief of the Madonna and Child by the same master. Below these, Leda, erroneously attributed to Michael Angelo. Bust of Machiavelli.

From the 4th Room we proceed in a straight direction to the VI. Room, which contains a collection of coins from 1200 to 1850, a valuable assortment of seals, and French Gobelins of the time of Louis XIV.

On the opposite side of the Via Proconsolo is the church of **La Badia** (Pl. F, 5, entrance in the passage, to the right), founded by Willa, the mother of the Tuscan Margrave Hugo, who died about 1000 A.D. The present building was chiefly erected by *Segaloni* (1625), who left nothing of the original edifice (built by *Arnolfo dei Cambio* in 1285) except the termination of the choir, and thus destroyed a number of frescoes by Giotto, Masaccio, and others.

The door next the Bargello is by *Benedetto da Ravezzano*, 1495; in the lunette a relief by *Benedetto Buglioni*. In the Interior a *Madonna and saints, by *Mino da Fiesole;* Monument of Bernardo Giugni (1466) and to the left that of the Margrave Hugo (1481), both by *Mino da Fiesole;* then, *Madonna appearing to St. Bernard, by *Filippino Lippi*, 1480. The beautiful wooden ceiling is by *Segaloni*. — The graceful Campanile (1330) also deserves inspection. — The Monastery Court contains remains of monuments of the old noblesse (with whom this was a favourite church in Dante's time) and unimportant frescoes of the 15th century. — In the second passage to the right of the church is a chapel containing a fine picture of the 14th century.

Following the Via Ghibellina from the Bargello, we reach a building on the right, part of which is occupied by the *Teatro Pagliano* (Pl. 103). At the entrance to it (No. 83 in the street), a lunette of the first flight of steps is adorned with a *Fresco* of the middle of the 14th cent., representing the 'Expulsion of the Duke of Athens (p. 371) from Florence on the festival of St. Anne, 1343', interesting on account of the view it contains of the Palazzo Vecchio. The lunette, which is closed, is opened on application to the custodian of the theatre (50 c.). — From the Bargello the Via del Proconsolo leads to the cathedral, passing on the right (No. 10) the **Palazzo De Rast*, formerly *Quaratesi* (Pl. F, 5), by Brunelleschi, with a handsome court; the armorial bearings of the Pazzi, to which it once belonged, are by Donatello. A little farther on is the *Palazzo Nonfinito* (Pl. F, 5), in the baroque style by Buontalenti (1592). — Between these two palaces diverges the Borgo degli Albizzi (Pl. F, G, 5), containing the *Palazzo Altoviti* (Pl. F, No. 18), adorned with the busts of celebrated Florentines ('I Visacci', i.e. 'the caricatures'; 1570), and the *Palazzo Albizzi* of the 17th century.

In the spacious *Piazza S. Croce (Pl. G, 6), rises **Dante's Monument**, by *Pazzi*, inaugurated with great solemnity on the

600th anniversary of the birth of the great poet (b. 1265), 14th May, 1865, a white marble statue 19 ft. in height, on a pedestal 23 ft. high, the corners of which are adorned with four shield-bearing lions with the names of his four most important works after the Divina Commedia: the Convito, Vita Nuova, De Vulgari Eloquentia, De Monarchia. Round the pedestal below are the arms of the principal cities of Italy. — To the right is the *Palazzo dell' Antella* (now *del Borgo*), with a façade decorated with frescoes which were executed in 1620 within the short space of 27 days by *Giovanni da S. Giovanni* and other masters. To the W. is the **Palazzo Serristori*, by Baccio d'Agnolo.

The church of ***S. Croce** (Pl. G, 6), a cruciform edifice borne by columns, was begun in 1294, from a design by *Arnolfo di Cambio*, for the Franciscans, who at that time were the popular favourites among the monkish bodies. It was completed in 1442, with the exception of the façade, which has quite recently been skilfully executed by *Niccolo Madas* from the old design by *Cronaca*. The tower has also been well restored. Over the central door is a bas-relief (Raising of Christ), by *Dupré*.

The **Interior**, consisting of nave and aisles 163 yds. in length, and each 9 yds. in width and 65 ft. in height, with a transept 14 yds. in width, and open roof, rests on 14 octagonal pillars at considerable intervals, and produces an impressive effect, enhanced by its numerous monuments of celebrated men. This church may be called the Pantheon of modern Italy, and its interest is greatly increased by the frescoes of Giotto and his successors (Taddeo Gaddi, Maso di Banco, Giovanni da Milano, Agnolo Gaddi, etc., which were discovered within the last twenty years under the whitewash (best light in the morning). In 1566 *Giorgio Vasari*, by order of Cosimo I., made several alterations on the altars, which however hardly accord with the simple dignity of the interior and are therefore to be removed.

Entrance Wall. Over the central door are a window filled with stained glass from drawings by *Lorenzo Ghiberti*, and a bronze statue of St. Louis by *Donatello*.

Right Aisle. At the entrance, small honorary monument to *Daniele Manin*, with portrait-medallion (his tomb at Venice, p. 240). — On the right, farther on, *Tomb of Michael Angelo, whose remains repose below it (d. at Rome, 1564), erected in 1570, the bust by *Battista Lorenzi*, the fine figure of Architecture by *Giovanni dell' Opera*, the painting and sculptures by *Lorenzi* and *Valerio Cioli*. — On the pillar opposite, the 'Madonna del Latte', by *Rossellino*, above the tombstone of Francesco Neri. — Monument to Dante (interred at Ravenna, p. 327), with the inscription 'Onorate l'altissimo poeta!', by *Stefano Ricci*, erected in 1829. — Alfieri (d. 1810), by *Canova* (erected by his friend the Countess of Albany). — *Marble pulpit, by the pillar to the left by *Benedetto da Majano*, described as 'the most beautiful pulpit in Italy'. The five reliefs represent the Confirmation of the Franciscan Order, the Burning of the books, the 'Stigmata', the Death of St. Francis, and Execution of brothers of the Order; below are statuettes of Faith, Hope, Charity, Fortitude, and Justice. — Macchiavelli (d. 1527), by *Innocenzo Spinazzi*, erected in 1787, with inscription, 'Tanto nomini nullum par elogium'. — The learned Lanzi (d. 1810). — Benedetto de' Cavalcanti; above it is a fresco by *Domenico Veneziano*, representing John the Baptist and St. Francis. — Adjacent is an Annunciation, an early relief by *Donatello*. — *Monument of Leonardo Bruni (d. 1444), surnamed Aretino from his birth-place, by *Bernardo Rossellino;* above it a Madonna, basrelief by *Andr. del Verrocchio* (?). — The naturalist

Micheli. — Leopoldo Nobili. — Opposite, in front of the last pillar towards the nave, Vincenzo degli Alberti (minister of Leopold I.), by *Emilio Santarelli*.

Right Transept. At the corner: Monument of Principe Neri Corsini (d. 1859) by *O. Fantacchiotti*. — The Chapel of the Castellani, or del S. Sacramento (1st on the right) is adorned with frescoes on the right from the life of St. Nicholas and John the Baptist, on the left from that of SS. John and Antony by *Agnolo Gaddi;* on the right and left two monks, life-size, by the *della Robbia;* on the left, the *Monument of the Countess of Albany (d. 1824), widow of the young Pretender, by *Luigi Giovannozzi*, the two angels and basrelief by *Santarelli*. — Farther on, Cappella Baronzelli, now Giugni, with frescoe-scenes from the life of the Virgin, forming the masterpiece of *Taddeo Gaddi*. Over the altar a Pietà in marble by *Bandinelli*. On the right a statue of the Madonna by *Vincenzo Perugino*. Above these is the Madonna della Cintola, a fresco by *Bastiano Mainardi* (a pupil of Dom. Ghirlandajo). To the right of the entrance to this chapel is a Gothic monument of 1327.

The door of the corridor leading to the sacristy is next reached. To the left, in the corner, is a large crucifix, of the school of Giotto. At the end of the corridor is the Cappella Medici, erected by *Michelozzo* for Cosimo Pater Patriæ, with bas-reliefs by the *Robbia* (*Christ between two angels, above the door; *Madonna with saints above the altar) and marble ciborium by *Mino da Fiesole*. This chapel also contains a *Coronation of the Virgin by *Giotto:* — Note the calm kindliness, the tender solicitude in the action of the Saviour, the deep humility in the attitude and expression of the slender Virgin .... Let the student mark also how admirably the idea of a heavenly choir is rendered; how intent the choristers on their canticles, the players on their melody, how quiet, yet how full of purpose, how characteristic and expressive are the faces; how appropriate the grave intentness and tender sentiment of some angels; how correct the action and movements of others; how grave yet how ardent are the saints, how admirably balanced the groups (*C. & C.*). — The Sacristy (first door to the left in the corridor) contains frescoes (on the wall to the right, scenes from the Passion, by *Niccolò di Pietro Gerini*), missals with ancient miniatures, and cabinets and doors with fine intarsia work. The Cappella Rinuccini (separated from the sacristy by a beautifully executed iron railing) is adorned with altar, ceiling, and mural paintings (scenes from the life of Mary Magdalene and Mary) by *Giovanni da Milano* (1379; comp. the frescoes of this master in the Cappella Baroncelli). — (The cloisters, which adjoin this chapel, are entered from the Piazza, p. 408.) — The chapel to the right in the church on leaving the corridor contains frescoes of the *School of Giotto*, representing the Contest of the Archangel Michael. — The 3rd chapel belongs to the Buonaparte family; monument (l.) of Carlotta Buonaparte (d. 1830) and (r.) that of Julia Clary-Buonaparte (d. 1845), by *Bartolini*.

We now come to the chapels of the Peruzzi and the Bardi, containing **Giotto's* principal paintings, the work of his ripest years, full of intellectual life and unadulterated truthfulness, and wholly free from superfluity or exaggeration. These fine works were discovered and restored by G. Bianchi in 1853. In the Cappella Peruzzi Giotto has pourtrayed the life of the two St. Johns: (to the left) Zacharias at the altar; *Nativity of the Baptist (with a very fine figure of Elizabeth); *Dancing of the daughter of Herodias; (on the right) Vision of the Evangelist in Patmos, from the Apocalypse; Resuscitation of Drusiana, and *Ascension of the Evangelist, whose tomb his disciples find empty. The altar-piece, a Madonna with SS. Rochus and Sebastian, is ascribed to *Andrea del Sarto*. — In the Cappella Bardi (the next) *Giotto* depicts scenes from the life of St. Francis of Assisi: (to the right, above), Confirmation of the rules of his order by the Pope, St. Francis before the Sultan challenging the Magi to the ordeal of fire, St. Francis blessing Assisi on his deathbed, and St. Francis appearing in a vision to the Bishop of Assisi; (on the left), St. Francis flees from Rome, He appears to St. Anthony at Arles, and his **Burial (a masterpiece, distinguished by variety of character and harmony

of composition). On the ceiling are figures representing Poverty, Chastity, and Obedience, the three chief virtues of the order, and the saint in glory. The vaultings above the windows are embellished with the figures of saint, among which that of St. Clara is especially attractive. — The altarpiece, a portrait of St. Francis, with eight lateral pictures, is by *Margaritone* (13th cent.).

The CHOIR is adorned with *Frescoes by *Agnolo Gaddi* (middle of the 14th cent.), representing the legend of the Finding of the Cross, and on the ceiling the four Evangelists and saints. The high-altar was executed from a design by *Vasari*.

LEFT TRANSEPT. The 3RD CHAPEL contains modern frescoes in the lunette, and oil-paintings at the sides, by *Luigi Sabatelli* and his sons, representing the Miracles of St. Antony, etc. — In the 4TH CHAPEL: frescoes by *Bernardo Daddi;* over the altar Madonna with saints, by *Giovanni della Robbia.* — The 5TH CHAPEL (S. Silvestro) contains frescoes by *Giottino*, Conversion of the Emp. Constantine and Miracles of St. Sylvester; Last Judgment (freely retouched), above the monument of Uberto de' Bardi; Entombment, above the adjoining tomb. — The CAPPELLA NICCOLINI, in the N.E. corner of the transept (closed), constructed by *G. A. Dosio*, contains no objects of interest. — In the following CHAPEL: Monument of the architect Alessandro Galilei, by *Ticciati;* crucifix by *Donatello* (executed in competition with Brunelleschi, see p. 424). — In the side-chapel the monument of Princess Sophia Czartoryska (d. 1857) by *Bartolini*, with a copy of Rossellino's relief of the Madonna in the Bargello (p. 404). — Farther on, monument of the composer L. Cherubini (born at Florence 1760, d. 1842) by *Fantacchiotti*, erected in 1869.

LEFT AISLE. Tomb of the engraver Raphael Morghen (d. 1833), by *Fantacchiotti.* On the opposite pillar the monument of the celebrated architect Leon Battista Alberti, erected by the last of his family, a group by *Bartolini*, the master's last work, and unfinished. *Carlo Marsuppini (d. 1450), secretary of state, by *Desiderio da Settignano*, surpassing the tomb of his predecessor Bruni (p. 406) in wealth of ornament. Vittorio Fossombroni (minister, d. 1844), by *Bartolini.* Angelo Tavanti (minister, d. 1781). Giovanni Lami (d. 1770), by *Spinazzi.* On the pillar a Pietà, painted by *Angelo Bronzino.* Monument of the jurist Pompeo Signorini (d. 1812), by *Stefano Ricci.* *Galileo Galilei (d. 1642), by *G. B. Foggini.* Adjoining the entrance is the monument of the naturalist Targioni Tozzetti. — In the middle of the nave, near the choir, the marble tomb of John Catrick, Bishop of Exeter, who died at Florence in 1419 when on an embassy from King Henry V. to Pope Martin V.

The CLOISTERS, erected by *Arnolfo del Cambio*, are now usually entered from the Piazza S. Croce, through a gate adjoining the church. They contain old monuments of the Alamanni, Pazzi, and della Torre families, as well as modern works by *Costoli*, *Santarelli*, *Bartolini*, etc.; in the centre God the Father, a statue by *Bandinelli.* Opposite the entrance from the Piazza is the *CAPPELLA OF THE PAZZI (the family which afterwards gave name to the famous conspiracy against the Medici), erected by *Brunelleschi* about 1420, with a handsome portal, the entablature of which, borne by six ancient columns, is interrupted by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by *Donatello* and *Desiderio da Settignano.* The interior, in the shape of a Greek cross with a flat dome, forms one of the earliest examples of the principle of architectural centralisation, which is so characteristic of the Renaissance. The terracottas, representing the twelve Apostles and four Evangelists, are by *Luca della Robbia.* — To the right

we observe the second row of cloisters, by *Brunelleschi*, one of the finest Renaissance works of the kind. To the right (on entering), on the other side of the cloisters, is the old REFECTORY, containing a Last Supper by one of Giotto's best pupils, the Crucifixion, with a genealogical tree of the Franciscans, and the legend of St. Francis, by an inferior hand. The Tribunal of the Inquisition, which was abolished by Grand-duke Peter Leopold, once held its sittings here. An adjoining room (to which a few steps ascend opposite the door) contains a *Miracle of St. Francis (multiplication of the loaves), a fresco by *Giovanni da S. Giovanni*, with a portrait of the painter.

Leaving the Piazza S. Croce, we proceed to the S. through the Via de' Benci, at the end of which, on the right, No. 1, is the *Palazzo Alberti* (once the residence of Leon Batt. Alberti; restored in 1850), and reach the Ponte alle Grazie, see p. 440.

A little to the N. of S. Croce, at the corner of the Via Buonarroti, Via Ghibellina 64, is the *House of Michael Angelo* (Pl. G, 6). In the 17th cent. a descendant of his family founded here a collection of pictures and antiquities, which the last of the Buonarroti bequeathed to the city. This ***Galleria Buonarroti** merits a visit chiefly on account of the designs and other reminiscences of Michael Angelo (adm., Mon. and Thurs., 9-3; cat. 50 c.).

ANTE-CHAMBER: to the right, 19. *Pordenone*, Conversation-piece; *14. Battle of the Lapithæ and Centaurs, in relief, an early work by *Michael Angelo*, whose delight in bold movements, defiant attitudes, and the representation of vehement passion, is already apparent. Adjoining it, 12. the arm of a Discus-thrower (ancient); above, Caryatide by one of the *Robbia*; *5. a predella representing the *Legend of St. Nicholas by *Pesellino*. Above these are two portraits of Michael Angelo; on the right, 2., by his pupil *Marcello Venusti;* on the left, 3., a later work, representing Michael Angelo as a young man.

TO THE LEFT of the ante-chamber is the *Room of the Drawings:* to the left, Head of Cleopatra; then the first design of the monument of the Medici in S. Lorenzo; various studies for the Last Judgment in the Sistine Chapel, and also the first design for that work. In the centre of the end-wall, a *Madonna with the Infant Christ (executed in colours); Architectural sketches, including the first design for the façade of S. Lorenzo.

TO THE RIGHT of the ante-chamber is the — I. ROOM: 57. Statue of Michael Angelo in a sitting posture, executed by *Ant. Novelli*, in 1620; on the walls are eighteen scenes from the great master's life, some of them in colours and others in grisaille, by painters of the 16th and 17th centuries. On the ceiling are similar scenes and allegories by the same artists. Opposite the statue is a large oil-painting of the Madonna and Christ, St. John, and other saints by *Jacopo da Empoli*, of which Michael Angelo is said to have drawn the design. — II. ROOM (chapel): 74. Madonna and Child, a basrelief in marble, another early work of *Michael Angelo*; 73. Cast of a Descent from the Cross; *81. Bronze bust of Michael Angelo, by *Ricciarelli*. — III. ROOM (Archives of MSS. of Michael Angelo). — ROOMS IV and V contain clay models and autographs of the master. In the last room are some Etruscan terracottas and majolica.

Above the door of No. 93, Via dell' Agnolo, the next street, is a Madonna by *Luca della Robbia*.

The Piazza d'Azeglio and S. Maria de' Pazzi, see p. 400.

Leaving the Piazza del Duomo (p. 394) by the VIA DE' SERVI, we pass the *Palazzo Fiaschi* on the right (fine windows) and the *Palazzo Buturlin* (Pl. G, 4) on the left, the latter, with its handsome court and modern painting, erected by Domenico, son of Baccio d'Agnolo. We then reach the *Palazzo Manelli* (*Riccardi*; Pl. G, 4), a brick edifice with ornamentation in stone of Fiesole, erected by Buontalenti in 1565, and the —

***Piazza dell' Annunziata** (Pl. G, 3, 4), embellished with two singular fountains by *Pietro Tacca*, and the equestrian statue of the grand-duke Ferdinand I., by *Giovanni da Bologna* (his last, but not best work), erected in 1608, and cast of metal captured from the Turks. The pedestal was adorned in 1640, in the reign of Ferdinand II.

On the S.W. side of the piazza rises the ***Spedale degli Innocenti,** or *Foundling Hospital* (Pl. G, 4), begun in 1421 from the designs of *Brunelleschi* by his pupil *Francesco della Luna*, at the expense of the Guild of Silk-workers. The medallions with charming infants in swaddling clothes, between the arches, are by *Andr. della Robbia*. To the left in the court, over the door leading to the church of S. MARIA DEGLI INNOCENTI, is an *Annunciation by *Andrea della Robbia*. The Interior (restored in 1786) contains an altar-piece (covered), the *Adoration of the Magi, which, according to Mr. Crowe, is the best easel-painting of *Domenico Ghirlandajo* (1488). — Opposite the Spedale is the hall of the *Servi di S. Maria* brotherhood, erected by *Antonio da Sangallo* (1519), and designed by *Brunelleschi*.

The church of ***SS. Annunziata** (Pl. G, H, 3) was founded in 1250, but has since been frequently altered and redecorated. The handsome portico with its three doors was built by *Caccini* (1600), central arch by *Antonio da Sangallo*. The door on the W. leads to the old Servite monastery and the cloisters, that in the centre to the church, the third to the chapel of the Pucci, founded in 1300, and restored in 1615, which contains a St. Sebastian by *Antonio da Pollajuolo* (shown only by special permission of the family). Over the central door a mosaic by *Davide del Ghirlandajo*, representing the Annunciation.

A kind of ANTERIOR COURT, which is first entered, begun by *Ant. Sangallo*, and completed by *Caccini* shortly after 1600, was adorned in 1509-14 with *Frescoes by *Andrea del Sarto* and his pupils. (The frescoes are now protected from the weather by a glass colonnade, which may be entered.) On the right the Assumption, by *Rosso Fiorentino*; *Visitation, one of *Pontormo's* master-pieces; Nuptials of Mary, by *Franciabigio*, damaged by the painter himself in his choler at its premature uncovering by some of the monks; *Nativity of Mary, by *Andrea del Sarto*, painted in 1512, and 'on the highest level ever reached in fresco'; *Arrival of the Magi, by the same master, executed with a still more running hand but with less chastened sentiment, the figures characterised by a self-confident swing (*C. & C.*; in the left foreground, portrait of the painter, in the right Sansovino). Farther on, left of the entrance, Nativity, by *Alessio Baldovinetti* (1650); Investiture of S. Filippo, by *Cosimo Rosselli* (1476). *S. Filippo giving his garment to a sick man, by *Andrea del Sarto*; monu-

ment and bust of Andrea, by *G. Caccini;* *Gambler struck by lightning, and S. Filippo, by *Andrea del Sarto;* *Cure of a man possessed of an evil spirit, *Death of S. Filippo, and Miracles wrought by his robes, both by *Andrea del Sarto.* 'Carried away by his feeling for harmony of colour, and charmed whenever he could realize a vague and vaporous twilight of tone (see especially the Death of the Saint), Andrea was unable to combine that appearance with absolute neutral contrasts .... but the balance was almost restored by the facility with which he obtained transparence, gay colours, and smoothness in the melting of tints into each other'. — *C. & C.*

The **Interior**, consisting of nave with transepts and two series of chapels, and covered with a dome, is adorned with a large ceiling-painting of the Assumption by *Ciro Ferri* (1670). Chapels on the *Right*: 1st, frescoes by *Matteo Rosselli;* 4th, on the left the monument of the engraver Giovita Garavaglia (d. 1835), by *Lorenzo Nencini.* Over an altar to the left, in the S. transept, a Pietà by *Bandinelli*, who with his wife is buried under it. The large ROTUNDA OF THE CHOIR, designed by *Leon Battista Alberti*, and adorned with frescoes by *Volterrano* (1683), is peculiar. To the left at the entrance is the monument of Angelo Marzi-Medici by *Francesco da Sangallo* (1546). In the 2nd chapel on the right the Nuptials of St. Catharine by *Biliverte* (1606). The 5th chapel contains a crucifix and six reliefs from the Passion by *Giovanni da Bologna* and his pupil *Francavilla*, with the monument of the former; in the 6th chapel a Resurrection by *Bronzino;* in the 7th a *Madonna with saints, by *Pietro Perugino.* In the 2nd chapel of the nave, after the choir is quitted: Assumption, by *Pietro Perugino.* In the 4th chapel, the Last Judgment, copied from Michael Angelo's picture in the Sistina by *Alessandro Allori.* Frescoes by the same. The *Cappella della Vergine Annunziata* in the nave to the left of the entrance, covered with a kind of canopy, erected in 1448 by *Pagno di Lapo Portigiani* from *Michelozzo's* design, and sumptuously decorated with silver and gold by subsequent princes, contains a 'miraculous' and highly revered picture of the Virgin behind the altar, a fresco of the 13th century. Over the altar a bust of the Saviour by *Andrea del Sarto.*

A door in the N. transept leads to the **Cloisters**; over it, on the outside, is a *Fresco by *Andrea del Sarto*, the Madonna del Sacco (1525), remarkable for the calm and dignified composition, and the beauty of the colouring, which is still discernible in spite of its damaged condition. Below it is the monument of the Falconieri, the founders of the church. On the same side is the entrance to the chapel of the guild of painters *(Cappella di S. Luca)*, adorned with paintings by *G. Vasari*, *Pontormo*, and others (keys with the custodian, who also opens the glass arcade in the anterior court).

The Via della Colonna, in which is the church of S. M. Maddalena de' Pazzi, leads hence to the Piazza Azeglio (see p. 400).

To the N.W. of the Piazza dell' Annunziata the Via della Sapienza leads to the PIAZZA S. MARCO (Pl. E, 3), which is adorned with a bronze statue of *General Fanti*, by Fedi, erected in 1872. — On the N. side of this piazza rises **S. Marco** a church without aisles, with a flat ceiling and a dome over the choir, erected in 1290, completely altered in the 16th cent., and provided with a new façade in 1780.

INTERIOR. Over the central door Christ, painted 'a tempera' on a gold ground, by *Giotto.* RIGHT WALL: 1st altar: St. Thomas Aquinas before the Crucified, by *Santi di Tito.* 2nd altar: Madonna with saints, by *Fra Bartolommeo.* 3rd altar: Madonna and two saints, a mosaic of the Roman school. — In the sacristy (erected by *Michelozzo*, 1437) a recumbent statue of St. Antoninus in bronze, by *Portigiani.* — Adjoining the choir on the left is the chapel of Prince Stanislaus Poniatowsky (d. 1833). — Then the CHAPEL OF ST. ANTONINUS (who was once a monk in this monastery); architecture and statue of the saint by *Giovanni da Bologna*; the six

statues of other saints are by *Francavilla.* — This church contains the tombs of the celebrated scholar *Johannes Picus de Mirandola*, the friend of Lorenzo de' Medici, who died in 1494 at the age of 31, and of the equally eminent *Angelus Politianus* (d. 1494), who, having been a monk, was buried in the monastery of S. Marco (between the 2nd and 3rd altars of the left wall).

Adjacent to the church is the entrance to the once far-famed ***Monastery of S. Marco** (Pl. G, 3), now suppressed, and fitted up as the *Museo di S. Marco* (open daily, 10-4, 1 fr.; Sun., gratis), The building was originally occupied by 'Silvestrine' monks, but was transferred under Cosimo 'pater patriæ' to the Dominicans, who were favoured by the Medicis. In 1436-43 it was restored in a handsome style from designs by *Michelozzo*, and shortly afterwards decorated by *Fra Giovanni Angelico da Fiesole* (b. 1387, d. 1455) with those charming frescoes which to this day are unrivalled in their pourtrayal of profound and devoted piety. The painter *Fra Bartolommeo della Porta* (1469-1517) and the powerful preacher *Girolamo Savonarola* (burned at the stake in 1498, see p. 372) were also once inmates of this monastery.

The Cloisters, which are entered immediately from the street, contain five fine frescoes by *Fra Angelico* (in the lunettes): *Christ on the Cross, with St. Dominic; left, over the door to the sacristy, *St. Peter the Martyr, indicating the rule of silence peculiar to the order by placing his hand on his mouth; over the door to the chapter-house (see below) St. Dominic with the scourge of nine thongs; over the door of the refectory a Pietà; over the entrance to the 'foresteria', or apartments devoted to hospitality, **Christ as a pilgrim welcomed by two Dominican monks ('No scene more true, more noble, or more exquisitely rendered than this, can be imagined'. — *C. & C.*); over the door, *Christ with the wound-prints, the head of elevated beauty and divine gentleness. The second door in the wall opposite the entrance leads to the Chapter House, which contains a large *Crucifixion, Christ between the thieves, surrounded by a group of twenty saints, all life-size, with busts of seventeen Dominicans below, by *Fra Angelico.* The door in the corner of the cloisters leads to the Great Refectory, one of the walls of which is adorned with the so-called *Providenza (the brothers and St. Dominic seated at a table and fed by two angels), by *Antonio Sogliani*, and a Crucifixion. The door next to the chapter-house leads to the second monastery court, in the passage to which, on the right, is the staircase to the upper floor. On the left, before the staircase is reached, is the Small Refectory, containing a *Last Supper by *Dom. del Ghirlandajo.*

Upper Floor. The corridor and the adjacent cells are adorned with a succession of frescoes by *Fra Angelico*, and partly by his pupils. In the Corridor: *Annunciation, Christ on the Cross with St. Dominic, and an Enthroned Madonna with saints. — In the Cells: 3rd, Annunciation; 6th, Transfiguration; opposite, in the corridor, *Madonna enthroned; 8. The two Maries at the Sepulchre; 9. *Coronation of the Virgin. The *last cells* on the left side of the passage were once occupied by *Savonarola.* In No. 12: Madonna by *Fra Bartolommeo;* below, bronze bust of Savonarola, and a relief by *Dupré;* on the left wall, Christ as a pilgrim received by two monks (portraits of two priors of the monastery); by the wall to the right, busts of Savonarola and Benivieni by *Bastianini*, a self-taught artist; above, Madonna by *Fra Bartolommeo.* Cell No. 13 contains a portrait of Savonarola by *Fra Bartolommeo*, his crucifix, autographs, and a copy of an old picture representing his execution (original at the Pal. Corsini, p. 426). — We now return to the staircase, at the head of which are the cells (No. 31) of *St Antonine* (d. 1459), Archbishop of Florence. — Opposite is the Library, the first public library in Italy, built by *Miche-*

*lozzo* in 1441 for Cosimo de' Medici, who presented it with 400 valuable MSS.; the glass-cases in the middle contain a number of ritual books from S. Marco and other convents and churches, with miniatures by *Fra Benedetto*, the brother of Angelico, and other celebrated artists of the 15th century. On the other side of this passage are Two Cells (Nos. 33, 34), adjoining those of St. Antonine, and containing three small easel *Pictures by *Fra Angelico*, which formerly adorned reliquaries in S. Maria Novella. The Last Cell on the *right*, embellished with an *Adoration of the Magi, al fresco, by Fra Angelico, is said to be that which Cosimo Pater Patriæ caused to be fitted up for himself, and where he received the Abbot Antonius and Fra Angelico; it contains his portrait by *Pontormo* and a terracotta bust of St. Antonine.

The *Accademia della Crusca*, founded in 1582 to maintain the purity of the Italian language, and established in part of this building, is now publishing a large dictionary of the language, and occasionally holds public sittings.

Leaving the Via della Sapienza, and turning to the left into the Via Ricasoli, we reach, beyond No. 54, the entrance to the ***Accademia di Belle Arti** (Pl. G, 3; open daily, 10-4, adm. 1 fr.; on Sun., gratis; catalogue 1 fr.). — This collection contains few pictures to strike the eye or imagination of the amateur, but it is a most important collection for students of the development of Italian art during the 14th-16th centuries. We have the advantage here of being able to concentrate our attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. The small pictures of *Giotto* (large paintings, Nos. 18-29) and *Fra Angelico's* Life of Christ (small pictures, Nos. 11 and 24) are, however, merely to be regarded as supplementary to the much more important labours of these two great masters in the department of fresco painting. The Last Judgment (small pictures, No. 41), and the Descent from the Cross (large pictures, 34), afford a good idea of Fra Angelico's works. This collection also possesses one of the chief works of *Gentile da Fabriano*, an Umbrian master, closely allied to Fra Angelico (Adoration of the Magi, large pictures, 32). This work affords distinct evidence of the unity of sentiment which existed between the Schools of the North and South in the 15th cent., notwithstanding their external independence. The collection is chiefly important for the study of the Florentine art of the 15th century. We may mention as one of *Filippo Lippo's* earliest works the Nativity of Christ (small pictures, 26), whereas the Coronation of the Virgin (large pictures, 41), with a portrait of himself, belongs to his latest period. In these works the master obviously aims at sensuous beauty in his female forms, he departs from the strictly ecclesiastical style, and borrows various effects from the province of sculpture. The want of repose caused by the desire to introduce technical novelties is very apparent in *Sandro Botticelli's* Coronation of Mary (large pictures, 47); and *Verrocchio's* Baptism (large pictures, 43) shows the same tendency in a higher degree, distantly recalling Leonardo's technical skill and sense of

form. *Domenico Ghirlandajo*, another master of this school, was thoroughly conversant with traditional forms, and with their aid he has been enabled to produce majestic and spirited figures, and to unite in them the result of the labour of two generations. His Madonna and angels (old pictures, 17) is better preserved than the Nativity of Christ (large pictures, 50). A comparison of Ghirlandajo's simplicity of style, the outcome of a mature imagination, with the elaborate and exaggerated manner of the old masters, is most instructive. *Lorenzo di Credi's* Nativity (large pictures, 51) is not only a carefully executed, but also an impressive picture on account of its beauty of expression and symmetry of composition. Among *Fra Bartolommeo's* pictures, Mary appearing to St. Bernard is particularly worthy of notice (large pictures, 66), as it affords an insight into the master's method of painting; his St. Vincent (large pictures, 69) is also a fine work. *Mariotto Albertinelli*, who is closely allied to Fra Bartolommeo, is well represented by a Madonna (large pictures, 72) and a Trinity (large pictures, 70); his Annunciation (No. 73) is no longer in its original condition. *Perugino's* pictures are greatly above the average merit of his works: in his Pietà (large pictures, 58) an admirable individuality of character is exhibited; his skill as a colourist is shown in his Mount of Olives (53); and his Assumption (55), admirable both in composition and execution, shows him at the zenith of his power.

The Entrance Hall contains four bas-reliefs in terracotta, by *Luca della Robbia*, and busts of great painters, in plaster. Passing to the right through a room with casts of modern sculptures, we enter the —

*Hall of the Large Pictures. 1. Mary Magdalene, 13th cent.; 2. *Cimabue*, Madonna; 3. *Buffalmacco*, St. Humilitas of Faenza, 1316; 4-13 and 18-29. (from the cabinet-doors in the sacristy of the church of S. Croce), Scenes from the lives of St. Francis and Christ, after drawings by *Giotto;* 16. *Giovanni da Milano*, Pietà; 15. *Giotto*, Madonna with angels; *30. *Lorenzo Monaco*, Annunciation, with SS. Catharine, Anthony, Proculus, and Francis. Above: 31. *Niccolò di Pietro Gerini*, Entombment; *32. *Gentile da Fabriano*, Adoration of the Magi, the painter's master-piece, 1423; *34. *Fra Angelico*, Descent from the Cross; 39. John the Baptist, by a pupil of *Filippino Lippi;* 40. *Filippo Lippi*, Madonna with saints. *41. *Filippo Lippi*, Coronation of Mary, one of the master's best works; the monk in the foreground to the left, below, is a portrait of the painter himself.

*43. *Andrea del Verrocchio*, Baptism of Christ, in which the first angel on the left was painted by *Leonardo da Vinci*, a pupil of this master.

This painting, unfinished and injured though it be, offers to us a picture of calm and composure, of reverent and tender worship, which carries with it a special charm. The resigned consciousness of the Saviour receiving the water which St. John pours on his head, the questioning

tender air of the two beautiful angels, the brook itself running in its bed of pebbles, the mixture of the mysteries of solitude and worship are all calculated to affect the senses of the beholder. — *C. & C.*

*Sandro Botticelli*, 46. Madonna with several saints, and 47. Coronation of the Virgin; *48. *Pesellino*, SS. Cosmas and Damianus, predella; 49. *S. Botticelli*, St. John in Patmos, predella; 50. *Domenico Ghirlandajo*, Nativity; *51. *Lorenzo di Credi*, Nativity; 52. *Sandro Botticelli*. Madonna and saints; *53. *Pietro Perugino*, Christ on the Mt. of Olives, in excellent preservation; 54. *Signorelli*, Madonna with Saints and the Trinity; *55. *Perugino*, Assumption of the Virgin, with SS. Michael, Giovanni Gualberto, Dominicus, and Bernard, brought from Vallombrosa, 1500; *58. *Perugino*, Pietà; 56. *Perugino*, Christ on the Cross; 57. Descent from the Cross, the upper half by *Filippino Lippi*, the lower by *Pietro Perugino;* 59. *Andrea del Sarto*, Four saints; 62. Two angels, by the same; 63. History of four saints, by the same; 64. *Fra Bartolommeo* (?), Madonna, al fresco; 65. *Fra Bartolommeo* (?), Madonna with Jesus, St. Catharine, and other saints; *66. Mary appearing to St. Bernard, by the same; 67. *Raffaellino del Garbo*, Resurrection; 68. Dead Christ, Madonna, Mary Magdalene, and other saints, designed by *Fra Bartolommeo*, and painted by his pupil *Fra Paolino da Pistoja;* *69. *Fra Bartolommeo*, St. Vincent; *70. *Mariotto Albertinelli*, The Trinity, painted after his separation from Fra Bartolommeo (1500), but still under his influence; 71. *Fra Paolino da Pistoja*, Madonna presenting St. Thomas with her girdle; *72. *Mariotto Albertinelli*, Madonna with Jesus and four saints; 73. Annunciation, by the same, 1510; 75. *Francesco Granacci*, Madonna and four saints; 78. *Fra Bartolommeo*, Head of Christ, and four saints (that in the centre supposed to be Savonarola, next to him a Carthusian monk with his finger on his lips); 82. *Fra Bartolommeo*, Three heads (of which only that of St. Mary Magdalene is in tolerable preservation); 86. *Giovanni Antonio Sogliani*, Madonna enthroned; 88. *Angelo Bronzino*, Portrait of Cosimo de' Medici; 89. *Alessandro Allori*, A lady of the Medici family; 90. *Michele di Ridolfo del Ghirlandajo*, The thousand martyrs; 92. *Angelo Bronzino*, The two Maries with the body of Christ; 93. *Alessandro Allori*, Annunciation; 97. *Francesco Morandini*, Crucifixion; 100. *Santi di Tito*, Pietà.

We now return through the Entrance Hall, proceed to the left through the *Library* of the Academy into another vestibule, and thence reach the —

Hall of the Ancient Pictures, containing 60 works by masters of the Tuscan school of the 14th and 15th cent., less interesting than the above to the ordinary visitor. Among them may be mentioned: 4. *Giovanni da Milano*, Coronation of the Virgin; 15. *Pacino di Buonaguido*, Crucifix and Saints (1310); *17. *Dom. Ghirlandajo*, Madonna with angels and four saints; 20. *Fra Ange-*

*lico*, Madonna enthroned. On the windows-wall: 2. *Alessio Baldovinetti*, Crucifixion with angels. — [At the end of the hall is a curtain, behind which we see in the distance Michael Angelo's David (p. 417), not at present accessible.] Adjacent is the —

Hall of the Small Pictures. To the right: 1. *Luca Signorelli*, Predella, Last Supper, the Mount of Olives, and the Scourging of Christ; 19. *Fra Angelico*, Madonna enthroned; 11, 24. *Fra Angelico*, Life of Christ in 8 pictures and 35 sections (executed with the aid of other painters); by the pillar, *Fra Angelico*, History of SS. Cosmas and Damianus; above, **Perugino* (or *Raphael?*), Two portraits of monks, and *Giotto*, Crucifixion; — *26. *Fra Filippo Lippi*, Madonna adoring the Infant Christ; *40. *Fra Angelico*, Pietà; above the door, *Fra Bartolommeo*, Hieronymus Savonarola in the character of S. Pietro Martire; *Fra Angelico*, *41. Last Judgment, 22. Christ and saints; 53. *Bernardo da Firenze*, Madonna enthroned.

In the Sala dei Cartoni are preserved a number of the original designs of the most celebrated masters: 1. *Fra Bartolommeo*, St. Peter; 2. Madonna (della Gatta), copy from *Raphael;* 4. *Fra Bartolommeo*, St. Paul; 5. Madonna, after *Raphael;* 6. *Correggio*, Madonna; 9. Mary Magdalene, 10. St. Jerome, 11. St. Catharine of Siena, all by *Fra Bartolommeo;* 17. *Andrea del Sarto*, Madonna (in the Palazzo Panciatichi, p. 393); Madonna (del velo), after *Raphael;* 18. Madonna, 22. St. Dominicus, by *Fra Bartolommeo.*

Room V. To the right: 1. Florentine wedding, cover of a chest of the 15th cent.; 6. *S. Botticelli*, The risen Christ, Judith, St. Augustine, Death of a bishop; 7, 9. *Fra Filippo Lippi*, Adoration of the Holy Child; 11. *Lorenzo di Credi*, Adoration of the Child; 13. *Dom. Ghirlandajo*, Madonna enthroned; 16. *Pacchiarotto*, Visitation; 18. *Luca Signorelli*, Mary Magdalene at the Cross; 20. *S. Botticelli*, Tobias and the angel; 21. *Botticelli*, St. Andrew.

The First Floor contains the Galleria dei Quadri Moderni (catalogue 20 c.; admission gratis), few of which are worthy of mention. 2nd R.: *C. Vogel*, 9. Scenes from the Divine Comedy, 12. Scenes from Faust; 10. *Ussi*, Expulsion of the Duke of Athens from Florence. — 3rd R.. *Castagnola*, Filippino Lippi and his mistress; 10. *Bezzuoli*, Entry of Charles VIII. into Florence. — 4th R.: 3. *Marko*, Harvest; 21. *Marko*, Return of Tobias. — 5th R.: 8. *C. Vogel*, Jesus and the little children; 17. *Buzzi*, Reading lesson. — 6th R.: 19. *Marko*, Landscape; 28. *Bezzuoli*, Portrait of Marie Antoinette.

In a straight direction from the entrance (No. 49) a Court is reached, where several bas-reliefs by the *della Robbia* are preserved, the finest being the small Annunciation in the corner to the right and the adjacent Adoration of the Child; cast of a colossal horse's head from the Monte Cavallo in Rome; original model of the Rape of the Sabine women, by *Giovanni da Bologna;* St. Matthew, just begun, by *Michael Angelo*, one of the Twelve Apostles he was to supply for the cathedral (1503); etc. — Then to the right through a passage with reliefs in plaster, at the end of which is the *Gallery of Statues*, a rich collection of casts of the most celebrated sculptures in Europe. The *Architecture Saloon* contains architectural designs, and in other rooms are sketches, drawings, etc., by modern architects.

In the SECOND COURT (closed in 1882; comp. p. 416) stands the celebrated *David ('Il Gigante') by *Michael Angelo*, shaped by the youthful artist in 1501-1504 from a gigantic block of marble, which had been abandoned as spoiled. The statue, which is placed under a glass building covered with a dome, formerly stood in front of the Palazzo Vecchio (p. 375).

'No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the 'David'. Vasari sings the praises of the miracle-worker, who raised the dead, spoiled block to new life, and assures us that Michael Angelo's David is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side conceals the pebble; next instant he will make the attack'. — *Springer.*

This court is also destined for the reception of the 'Michael Angelo Museum', in which a complete collection of casts and photographs of the great master's works is to be exhibited.

The same building (entrance in the Via Alfani, No. 82) contains the celebrated manufactory of *Florentine Mosaics* (a branch of industry founded in the middle of the 16th cent.), containing a collection of the materials used and of finished works, open daily, 10-4 (adm. 50c., Sun. free).

The custodian of the Academy also keeps the keys of the **Cloisters of the Recollets**, or barefooted monks *(Chiostro della Compagnia dello Scalzo)*, Via Cavour 69 (Pl. G. 2), with an elegant court of the 16th cent., adorned with admirable *Frescoes in grisaille from the history of John the Baptist, with allegorical figures and rich ornamentation, executed by *Andrea del Sarto*, with the assistance of *Franciabigio*.

1. Allegorical figure of Faith (1520); 2. The Angel appearing to Zacharias (1526); 3. Visitation (1524); 4. Nativity of the Baptist (1526); 5. Departure of John from his father's house, and 6. His meeting with Christ (these two by *Franciabigio*, 1518-19). — 7. Baptism of Christ (the earliest and weakest of all, perhaps painted by the two artists in common, 1509); 8. Allegorical figure of Love (1520); 9. Allegorical figure of Justice (1515); 10. John preaching in the desert (1515); 11. John baptising (1517); 12. John made prisoner (1517); 13. Dance of Salome; 14. Death of John; 15. His head brought in on a charger; 16. Allegorical figure of Hope (the last four painted in 1523). — It is interesting to remark in several of these frescoes the influence of *Albert Dürer*, whose downright truthfulness early impressed the Italian artists (Raphael among them), in spite of the contrast between them and him in form and conception. For example, in the Sermon of John, the Pharisee in the long robe to the right and the woman with the child are borrowed from the engravings of the German master.

Adjacent is the *Casino Mediceo* (No. 63; Pl. G, 2, 3), erected in 1576 by *Buontalenti*, on the site of the famous Medici gardens, where Lorenzo il Magnifico preserved a number of treasures of art

for which no place could be found in the neighbouring palace of the Medici (see below). *Bertoldo*, the heir and pupil of Donatello, was appointed keeper, and round him clustered a troop of eager students. No other school ever attained so great celebrity. Leonardo da Vinci, Lorenzo di Credi, Giovanni Francesco Rustici, Francesco Granacci, Giuliano Bugiardini, A. Sansovino, P. Torrigiani, and, last but not least, Michael Angelo, all owe their artistic education to the garden of the Medici. Duke Cosimo I. afterwards transferred the collection to the gallery of the Uffizi. — At the corner of the Piazza S. Marco (Pl. G, 3) stands the *Cassino di Livia*, a small but tasteful structure by Buontalenti. — Proceeding farther to the N., we traverse the Via Salvestrina to the left, and enter the Via S. Gallo, No. 74 in which, a corner house, is the **Palazzo Nencini* (formerly *Pandolfini;* Pl. H, 2), designed by Raphael, but not erected till ten years after his death. In the same street, at the corner of the Via S. Appollonia, is the old *Convent of S. Appollonia*, now a military magazine, containing a *Fresco of the Last Supper by *Andrea del Castagno*.

At the beginning of the Via Cavour, formerly named the *Via Larga*, is the ***Palazzo Riccardi** (Pl. F, 3, 4), formerly *Medici*, which has been in possession of the government since 1814. It was erected about 1430 under Cosimo Pater Patriæ by *Michelozzo*, who here introduced the practice of tapering the rustica in the different stories. The unsymmetrical façade is surmounted by a rich and heavy cornice. Here Cosimo's grandson Lorenzo il Magnifico was born on 1. Jan., 1449, and here he maintained his brilliant establishment. Lorenzo's sons Piero, Giovanni, and Giuliano also first saw the light within its walls. Giulio, Ippolito, and Alessandro de Medici (comp. p. 372) subsequently resided here, and the family continued in possession of the palace until it was sold in 1659 by the grand-duke Ferdinand II. to the Marchese Riccardi, who extended it considerably, enclosing within its precincts the *Strada del Traditore*, where on 7th Jan., 1537, Duke Alexander was assassinated by Lorenzino de' Medici. The original structure, however, is still in great part recognisable, particularly its beautiful court and the staircases.

An imposing gateway leads to a Court surrounded by arcades, where ancient busts, statues, sarcophagi, Greek and Latin inscriptions from Rome, etc. were placed by the Marchese Riccardi in 1719. The sarcophagus in the corner to the left, with the representation of the Calydonian Hunt, formerly contained the remains of Guccio de' Medici, an ancestor of the family, who lived at the beginning of the 14th cent.; the cover, bearing the arms of the Medici and of the guild of the workers in wool, is modern. Four of the frames for inscriptions resembling windows were designed by *Michael Angelo*. The relief-medallions above the arcades are by *Donatello*. — The passage to the Second Court contains ancient busts; the Third Court contains a fountain and the statue of Duke Alexander.

The private Chapel of the Medici, constructed and decorated by *Michelozzo*, also on the upper floor (shown 10-4 daily by the house-steward, who lights the chapel with a lamp, 50c.) is embellished with *Frescoes by *Benozzo Gozzoli*, painted about 1 )f the Magi,

with numerous portraits of the Medici. Benozzo shaped the various episodes of a pompous progress into one long series filling the walls of the body of the building. The kings, in gorgeous state, are accompanied on their march by knights and pages in sumptuous dresses, by hunters and followers of all kinds, and the spectator glances by turns at the forms of crowned kings, of squires, and attendants with hunting leopards, all winding their solemn way through a rich landscape country'. — *C. & C.* In the *Gallery* adjoining the library are frescoes (in honour of the Medici family) and good paintings on the mirrors by *Luca Giordano*, 1683.

At the back of the palace, Via Ginori 4 (Pl. F, 3), is the entrance to the Biblioteca Riccardiana and the archives. The *Library*, founded by the Riccardi, and purchased by the state in 1812, comprises 23,000 vols. and 3500 MSS., including a Virgil illustrated with miniatures by *Ben. Gozzoli* and several MSS. by *Dante*, *Petrarch*, *Macchiavelli*, *Galileo*, ancient diptychs, etc. Admission, see p. 369.

The Via Ginori contains several fine old houses, among which mention may be made of No. 13, the *Palazzo Ginori* (Pl. F, 3), built by *Baccio d'Agnolo* for the Taddei family, with whom Raphael resided for some time.

In the Via Cavour, opposite the Pal. Riccardi, is the *Palazzo Panciatichi* (Pl. F, 4), erected by *Carlo Fontana* about 1700, with a relief of the Madonna by *Des. da Settignano* at the corner. Farther on are the palaces *Pestellini* (formerly *Naldini); Poniatowski* (Pl. F, 3; formerly *Capponi*, by *G. Silvani*, about 1660), and others. — The *Biblioteca Marucelliana* (Pl. G, 3; adm. see p. 369), founded in 1703 by *Francesco Marucelli*, and containing a fine collection of engravings, is also situated in the Via Cavour near S. Marco (catalogue).

On the other side of the Pal. Riccardi, in the Via Canto de' Nelli, is situated the church of *S. Giovannino degli Scolopi* (belonging to the Padri delle Scuole Pie; Pl. F, 4), erected in 1352, remodelled in 1580 by *B. Ammanati*, completed in 1661 by *Alfonso Parigi*, and in the possession of the Jesuits from 1557 to 1775. The scientific institutions of the city, comprising a library, observatory, etc., are established here. The church contains frescoes and pictures by *Allori*, *Bronzino*, *Santi di Tito*, etc.

In the Piazza S. Lorenzo (Pl. F, 4), with the church of that name, is the *Base di S. Lorenzo*, adorned with reliefs by *Baccio Bandinelli*, representing the victories of Giovanni delle Bande Nere (d. 1526; father of Duke Cosimo I.). In 1850 the monument was restored and furnished with the unpleasing and unfinished statue of Giovanni, executed by the same master.

***S. Lorenzo** (Pl. E, F, 3, 4), founded in 390, consecrated by St. Ambrose in 393, is one of the most ancient churches in Italy. In 1423 it was burned down, and in 1425 re-erected by the Medici and seven other families from the designs of *Filippo Brunelleschi*, who restored the form of the early Christian basilica, consisting of a nave and aisles terminated by a transept, the nave being covered with a flat ceiling, and the aisles with groined vaulting. He then added chapels resembling niches on each side. Over the columns (14 in number, and two pillars) he replaced the ancient beams which

had been removed in the middle ages, and which now support the projecting arches. The cupola, which rests upon the cross without the interposition of a drum, is not part of Brunelleschi's work. — The high-altar was consecrated in 1461. The inner wall of the façade is by *Michael Angelo*, who also added the new sacristy (see below), and the Laurentian Library. His design for the outside of the façade (1516) was unfortunately never executed, but is preserved in the Galleria Buonarroti (p. 409). The church has been handsomely restored within the last few years.

At the end of the RIGHT AISLE is the *Monument of the painter Benvenuti (d. 1844), by *Thorvaldsen*. *Basreliefs on the two pulpits by *Donatello* and his pupil *Bertoldo*. — RIGHT TRANSEPT, third chapel on the right, (r.) Monument to Bernardo Cennini, the first printer in Florence, by *Costoli* (1871). On the altar, a marble tabernacle by *Desiderio da Settignano*. — At the foot of the steps leading to the CHOIR is the simple tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funereal pomp. The Signoria honoured his memory by passing a decree which gave him the title of 'Pater Patriæ'. Donatello is buried in the same vault. — In the 2nd chapel to the left of the choir the monument of a Countess Moltke Ferrari-Corbelli, by *Dupré*, 1864. — The *OLD SACRISTY, erected by *Filippo Brunelleschi*, is covered with a polygonal dome. To the left of the entrance, the simple and tasteful monument of Piero de' Medici (father of Lorenzo il Magnifico) and his brother Giovanni, by *Andrea del Verrocchio;* Lorenzo and Giuliano are also interred here. In the centre the marble monument of Giovanni Averardo de' Medici and Piccarda Bueri, the parents of Cosimo, by *Donatello*. The reliefs of the Evangelists (below the dome), the bust of St. Lawrence, the bronze doors, and the basreliefs above them are also by *Donatello*. In the small chamber to the left is a fountain by *Verrocchio*, completed by *Donatello*. — In the 2nd chapel, an Annunciation, by *Fra Filippo Lippi*. — In the LEFT AISLE the Martyrdom of St. Lawrence, a large fresco by *Angelo Bronzino*. — The adjoining door leads to the cloisters and the library (see p. 421). In the second chapel, the Martyrdom of St. Peter by *Sogliani*.

To S. Lorenzo belong also the new Sacristy and the Chapel of the Princes, the entrance to which, however, is now in the Piazza della Madonna at the back of the church, nearly opposite the Via Faenza. From the vestibule we ascend a flight of steps to the left, and reach the new sacristy on the left, and the chapel of the princes on the right.

The **NEW SACRISTY (*Sagrestia Nuova;* admission, see p. 369; fee), built by *Michael Angelo* for Pope Clement VII. (Giulio de' Medici) in 1523-29, as a mausoleum for the house of the Medici, is a simple quadrangular edifice surmounted by a dome and articulated by pilasters, niches, and recesses. In form it corresponds with the old sacristy by Brunelleschi. The sculptures with which it was to have been filled have been confined to the monuments of the two members of the family who had last died, *Giuliano de' Medici*, created Duc de Nemours by the King of France (d. 1516), and *Lorenzo de' Medici*, who became Duke of Urbino under Leo X. (d. 1519). The great master worked at his task full of bitter feelings at the abolition of the republic by Alessandro de' Medici, and in 1534 left it unfinished as he feared the tyrant's hate after

the death of the Pope. In spite of these unfavourable circumstances Michael Angelo has here produced a congruous whole of the greatest beauty. Architecture and sculpture are as harmonious as if the master had modelled sarcophagi and statues, cornices and niches, doors and windows out of one and the same clay.

On the right is the MAUSOLEUM OF GIULIANO DE' MEDICI, who is represented as the General of the Church, holding the commander's baton in his hand. Full of proud confidence and energy he gazes before him, ready to start up at the approach of danger. Below is the sarcophagus, containing the remains of the deceased and adorned by the *Statues of Day and Night, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi, wrote upon it the lines:

*La Notte, che tu vedi in si dolci atti*
*Dormire, fu da un Angelo scolpita*
*In questo sasso, e perchè dorme ha vita;*
*Destala, se no'l credi, e parleratti.*

Michael Angelo, in allusion to the suppression of political liberty (see above), answered:

*Grato m' è 'l sonno e più l'esser di sasso;*
*Mentre che 'l danno e la vergogna dura*
*Non veder, non sentir m' è gran ventura;*
*Però non mi destar; deh! parla basso!*

Opposite is the STATUE OF LORENZO DE' MEDICI, who in contrast to Giuliano is represented in profound meditation (hence called *il pensiero*); below it his tomb with *Statues of Evening and Dawn (*Crepusculo e Aurora*), also by *Michael Angelo*. The significance which Michael Angelo meant to convey by the allegorical figures is somewhat obscure and artificial. The periods of the day represent as it were the various members of the universe, which are sunk in grief at the death of the heroes. The statues are not portraits, but ideal forms, in which are reflected the two chief sides of a heroic nature, — self-devoted absorption in noble designs, and confident energy. It is certain, as already mentioned, that sorrow at the fate of his country exercised a great influence on the master's chisel, even if the theory that Michael Angelo was bent upon producing a purely political monument cannot stand the test. — The remaining statues in the chapel, consisting of an unfinished Madonna, by *Michael Angelo*, and the two patron saints of the Medici, St. Damianus (l.) by *Raffaello da Montelupo*, and *St. Cosmas* (r.) by *Fra Giovanni Angiolo da Montorsoli*, were also sculptured for the mausoleum, but have never occupied the positions for which they were destined.

The CHAPEL OF THE PRINCES *(Cappella dei Principi)*, the burial-chapel of the grand-dukes of the Medici family, was constructed in 1604 by *Matteo Nigetti*, from the designs of *Giovanni de' Medici*.

It is octagonal in form, covered by a dome, and gorgeously decorated with marble and valuable *Mosaics in stone. The paintings in the dome (Creation, Fall, Death of Adam, Sacrifice of Noah, Nativity, Death and Resurrection, Last Judgment) are by *Pietro Benvenuti*. In six niches below are the granite sarcophagi of the princes, some of them with gilded bronze statues, from Cosimo I. (d. 1564) to Cosimo III. (d. 1723; comp. p. 337). On the coping round the chapel are placed the armorial bearings of 16 Tuscan towns in stone-mosaic. — A sum of 22 million lire (about 880,000*l.*) was expended by the Medici family from their private resources on the construction and decoration of this chapel.

The *Cloisters*, immediately adjoining the church, are attributed to *Brunelleschi*. To the right, by the church-door, is a statue of Paolo Giovio, the historian, by *Francesco da Sangallo* (1560). Adjacent is the entrance to the **Biblioteca Laurenziana** (Pl. E, F, 4; adm. see p. 369; custodian ½ fr.), a library founded by Cosimo

in 1444, and gradually enlarged by the Medici. Its chief treasure consists of about 8000 MSS. of Greek and Latin classical authors, many of which are extremely valuable. The building was begun in 1524 from the design of *Michael Angelo*, the portico was built by him (very effective in spite of several eccentricities), and the staircase (which was also designed by Michael Angelo) was completed in 1571 by *Vasari;* the rotunda containing the Bibl. Delciana, was erected in 1841, from *Pasq. Poccianti's* design.

The wooden ceiling of the Library was executed by *Tasso* and *Carota*, from *Michael Angelo's* designs (soon after 1529?). The latter also furnished the design for the 88 'plutei' to which the MSS. are attached. Among these is a number of codices of rare value: Virgil of the 4th or 5th cent.; Tacitus, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first five books of the Annals. The Pandects, of the 6th or 7th cent., carried off from Amalfi by the Pisans in 1135, the oldest existing MS. of this collection, on which the study of Roman Law almost entirely hinges. Most important MS. of Æschylus. Cicero's Epistolæ ad Familiares, written by Petrarch. Petrarch's Canzone, with portraits of Petrarch and Laura. MSS. and letters of Dante. Decamerone of Boccaccio. MSS. of Alfieri. Document of the Council of Florence, 1439; Codex Amiatinus; Syrian gospels; maps of Ptolemy; miniatures, etc. Catalogues of Oriental MSS. by Lewis Assemann and Bandini, continued by Furia.

To the N. of S. Lorenzo stands the *Mercato Centrale* (Pl. D, 3), constructed from a design by Mengoni (p. 132). The markets of the Mercato Vecchio (p. 394) were transferred hither in 1882.

In the Via Faenza (Pl. E, 2, 3), which leads from the centre of the town to the *Fortezza S. Giovanni Battista* (Pl. E, F, 1) built in 1534 under Cosimo I., stands the little Gothic church of *S. Jacopo in Campo Corbolini*, founded in 1206, with a colonnaded forecourt and funeral monuments of the 13th and 14th centuries. In No. 57, farther on to the right, which was formerly the refectory of the convent of S. Onofrio and afterwards contained the Egyptian and Etruscan museum (see p. 400), is a large *Fresco, 'Cenacolo di Fuligno', a Last Supper of the School of *Perugino* (1505). The remaining walls are occupied by a comparative collection of representations of the Last Supper by various masters (25 c., Sun. free).

Near the church of S. Lorenzo, in the Via della Forca (Pl. E, 4), which leads from the Via dei Conti to the Via de' Cerretani, stands the *Palazzo Martelli*, in which Donatello was brought up. On the first floor, above the staircase, is a David, and in the picture-gallery are a John the Baptist and a juvenile bust by Donatello; there are also several good paintings, among which is a Catiline's Conspiracy by *Salvator Rosa*. — On the house opposite is an excellent relief of the Madonna by *Mino da Fiesole*.

The Via de Cerretani leads hence to the W. to the Piazza Nuova di S. Maria Novella (Pl. D, 3, 4), where festivals and games were frequently celebrated in former times. The principal of these, instituted in the reign of Cosimo I. in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots, called *Prasina* (green), *Russata* (red), *Veneta* (blue), and

*Alba* (white), resembling those of the ancients. Two obelisks of marble of 1608, standing on brazen tortoises, perhaps by Giov. da Bologna, served as goals. — The *Loggia di S. Paolo*, an arcade opposite the church, erected in 1451 from Brunelleschi's design, is adorned with terracottas by *Andrea della Robbia*. — The canopy at the corner of the Via della Scala is by *Franc. Fiorentino*, a pupil of Don Lorenzo Monaco (14th cent.). — *Tramway* from the Piazza S.M. Novella to the Cascine every 5 min.; *Steam-Tramway* every 2 hrs.

The church of ***S. Maria Novella** (Pl. D, 3), begun in 1278 on the site of an earlier edifice, from designs by the Dominican monks *Fra Sisto* and *Fra Ristoro*, and completed in 1349 by *Giovanni da Campo*, is 'perhaps the purest and most elegant example of Tuscan Gothic'. In 1456-70 it was furnished with a beautiful marble façade and a fine portal, designed by *Leon Battista Alberti*, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the right and left were constructed by *P. Ignazio Danti* in 1572. (The visitor is warned not to overlook the two steps halfway up the church.) — The closed pointed arcades ('avelli') of black and white marble which adjoin the church on the right, were originally constructed from designs by *Brunelleschi*, but were frequently altered at subsequent periods, and have recently been restored. The best view of the mediæval building, with its campanile, is obtained from the N.E. side.

The spacious **Interior**, a Latin cross with pointed vaulting, consists of nave and aisles resting on twelve slender pillars, to which chapels were afterwards added by *Vasari* and others. It is 325 ft. long and 93 ft. wide; the transept is 202 ft. in length. The unequal distances between the pillars, varying from 37 ft. to 49 ft., are an unexplained peculiarity.

Entrance Wall: over the central door, a crucifix in the style of *Giotto;* on the right the Trinity with the Virgin and St. John, one of the best works of *Masaccio*; on the left, Annunciation, fresco of the 14th century. — The altar-pieces in the Right Aisle are of the 17th cent.; 6th altar to the right, Resuscitation of a child, by *Ligozzi*. — In the Right Transept, to the right, bust of St. Antoninus; above, monument of bishop Aliotti (d. 1336) by *Tino di Camaino;* farther on, the Gothic monument of the Patriarch Joseph of Constantinople (d. 1440), who died while attending the great Council of 1439, which was first held at Ferrara in 1438, and afterwards at Florence, with a view to the union of the Western and Eastern churches. Above the monument is a Madonna by *Nino Pisano*. — We now ascend the steps to the Cappella Rucellai, which contains a large *Madonna, one of *Cimabue's* best productions (ca. 1280), the monument of Beata Villana by *Bernardo Rossellino* (1451), a St. Lucia by *Rid. Ghirlandajo*, a Martyrdom of St. Catharine by *Bugiardini* after a cartoon of Michael Angelo, and an Annunciation by *Neri di Bicci*. — To the right of the choir is the Chapel of Filippo Strozzi, with his Monument by *Benedetto da Majano*, and frescoes by *Filippino Lippi* (1486), the Miracles and martyrdom of SS. John and Philip; to the right, a fine stained-glass window.

The Choir contains **Frescoes by *Domenico Ghirlandajo* (1490), which form that master's most popular work, and are also the finest specimens of Florentine art before Leonardo, Michael Angelo, and Raphael. On the upper part of the wall of the altar is a Coronation of the Madonna; adjoining the windows are SS. Francis and Peter the Martyr, the Annunciation, and John the Baptist, and below all these, Giovanni Tornabuoni and his wife, at whose expense these works were executed. — On the left wall, in seven sections, is represented the life of Mary: Expulsion of Joachim from

the Temple, Nativity of Mary (the architecture of the interior beautifully enriched), Presentation in the Temple, and Nuptials, Adoration of the Magi and Massacre of the Innocents, and Her Death and Assumption. — The right wall is devoted to the life of John the Baptist. The first scene, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and life-like manner. The figures to the right in the foreground are said to be portraits of Francesco Sassetti, Andrea Medici, and Gianfrancesco Ridolfi, three famous merchants, while to the left are Cristoforo Landini, Angelo Poliziano, Marsilio Ficino, and Gentile de' Becchi, distinguished scholars and humanists; the five men at the back, and to the right of Zacharias, are members of the Tornabuoni family; the four figures by the angel are also said to be family portraits. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance (in which the master shows his art in grouping and individualising the figures), Birth of Christ, and Dancing of the daughter of Herod. Several of these paintings are unfortunately nearly obliterated. — The choir-stalls are by *Baccio d'Agnolo*, altered by *Vasari*. At the back of the altar is a *Slab to the memory of Lionardo Dati by *Ghiberti*.

The Chapel to the left of the choir, by *Giuliano da Sangallo*, contains the celebrated wooden crucifix of *Brunelleschi*, which gave rise to the rivalry between him and his friend Donatello (p. 408). — The following Gaddi Chapel, by *Antonio Bosio*, is adorned with the Raising of the daughter of Jairus, by *A. Bronzino*, and basreliefs by *Bandini*. — The Strozzi Chapel in the left transept, to which steps ascend, contains *Frescoes with numerous figures; opposite the entrance the *Last Judgment, (l.) *Paradise, over the figures in which broods a truly celestial repose, by *Andrea Orcagna;* Hell (r.), by his brother *Bernardo;* altar-piece, Christ with saints, completed in 1357, by *Andrea*. — The next door, in the corner, leads to the sacristy, the most interesting object in which is a *Fountain by *Giov. della Robbia* (1497), a magnificent work of its kind. — The altar-pieces in the N. Aisle are of the 17th and 18th centuries. — In the Nave a pulpit by *Buggiano;* stained glass by *Alessandro Fiorentino (Botticelli?)*, from drawings by *Filippino Lippi*.

On the W. side of the church is the Sepolcreto, or burial vault, with an open colonnade and frescoes of the 14th cent., through which we enter the ancient **Cloisters**, called *Il Chiostro Vecchio*, or *Verde*, adorned with frescoes by *Orcagna* and *Paolo Uccelli*, in terra verde (different shades of green). Those by the latter were painted about 1446, those by Orcagna at an earlier date. The best-preserved is the Deluge, in which the artist has depicted with great power the helplessness of man in presence of the fury of the elements. — To the right in the cloisters is the Cappella degli Spagnuoli (best light, 10-12), formerly the chapter-house, begun in 1320, with frescoes of *Giotto's* school (attributed by Vasari to *Taddeo Gaddi* and *Simone di Martino*, but, according to Mr. Crowe, most of them probably by *Andrea da Firenze*, a few by *Antonio Veneziano*); on the wall of the altar the Passion, and below it, Christ in Hades; on the ceiling the Resurrection, Ascension, Descent of the Holy Ghost, Christ and the doubting Peter on the water. On the E. side (r.) the Church militant and triumphant, the pope and emperor on the throne, surrounded by their counsellors and illustrious men, such as Petrarch with Laura, Boccaccio, Cimabue, etc.; the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'). On the W. side (l.) Thomas Aquinas in his professorial capacity, surrounded by angels, prophets, and saints, in his hand an open book; at his feet the discomfited heretics Arius, Sabellius, and Averrhoës. In the niches 28 figures representing virtues and sciences. On the wall of the door, History of St. Dominic and Martyrdom of St. Peter. — The Great Cloisters, the largest at Florence, with frescoes by *Cigoli*, *Allori*, *Santi di Tito*, *Pocetti*, and others, are adjacent to the above. — The three smaller courts date from different parts of the 15th century.

The Laboratory of the monastery (*Spezeria*, entrance by the

large door in the Via della Scala, No. 14; attendant ½ fr.), celebrated for the perfumes and liqueurs prepared in it, especially 'Alkermes', a speciality of Florence, flavoured with cinnamon and cloves, contains a room (formerly a chapel) decorated with frescoes of the 14th cent. (the Passion) by *Spinello Aretino*.

A little to the N.E. of the Piazza Nuova di S. Maria Novella lies the *Piazza Vecchia di S. Maria Novella* (Pl. E, 3), which is embellished with a *Monument* to those who have died for their country. — The *Railway Station* (p. 364) is situated near the back of S. Maria Novella.

From the S. end of the Piazza S. Maria Novella the Via della Scala (Pl. C, D, 1, 2, 3) leads in a N.W. direction to the Porta Nuova. In this street stands the little church of S. Jacopo di Ripoli (Pl. C, 2), with a lunette above the door by one of the *della Robbia's*, and in the interior a Coronation of the Virgin by *S. Botticelli*, and two *Della Robbia's*. — In the same street (No. 89) is the *Strozzi Palace* (Pl. C, 2) at the corner of which is a Madonna by *Luca della Robbia*.

[In the Via di Palazzuolo, which extends W. from the Via della Scala, is the church of S. Francesco de' Vanchetoni (Pl. D, 3) with fine *Works in marble, of which the chief are a child's head, and a bust of John the Baptist, both said to be by *Donatello*.]

The Via de' Fossi (Pl. D, 4), leads from the Piazza S. Maria Novella to the *Piazza del Ponte alla Carraja*, then to the right to the broad street of *Borgognissanti*, and, a little farther, to the Piazza Manin (Pl. C, 4), where there are several large hotels. On the W. side of the piazza are the suppressed monastery of the Minorites and the church of *S. Salvadore d'* **Ognissanti** erected in 1554, remodelled in 1627, the façade by *Matteo Nigetti*, with lunette by the *della Robbia*, representing the Coronation of Mary.

The Interior, consisting of a nave and transept with flat ceiling, contains, over the 3rd altar to the right, a Madonna and saints by *Santi di Tito;* between the 2nd and 3rd altar St. Augustine, a fresco, by *A. Botticelli;* opposite to it St. Jerome, a fresco, by *Domenico Ghirlandajo*. A chapel in the left transept approached by steps contains a crucifix by *Giotto*. Opposite is the entrance to the sacristy, which contains a fresco of the Crucified, with angels, monks, and saints, of the school of *Giotto*. — Adjacent is the entrance to the Cloisters, in the style of *Michelozzo*, adorned with frescoes by *Giovanni da S. Giovanni* (in the corner obliquely opposite the entrance from the church), *Ligozzi*, and *Ferrucci*. — The old Refectory (adm. 25 c.; Sun. free) is adorned with a large fresco of the *Last Supper, by *Dom. Ghirlandajo*, 1490.

We now proceed through the Via del Prato and the *Porta al Prato* (Pl. C, 1, 2), turn to the left, and reach the *Cascine* (p. 445); or they may be reached by entering the *Lung' Arno Nuovo* near the Piazza Manin, and either following this street, or the *Corso Vittorio Emmanuele*, which leads to the *Nuova Barriera* (by the Piazza degli Zuavi, Pl. A, B, 1, 2). Near this point, Lung' Arno Nuovo 50, is the residence of Mrs. Kennedy Laurie, containing a replica of Raphael's Madonna of Loreto. The Acca-

demi di S. Luca in Rome has declared this to be the original work (formerly at Loreto), of which all traces were lost at the end of last century.

Turning to the left from the Borgo Ognissanti, crossing the *Piazza Ponte Carraja* (Pl. C, D, 4), which is embellished with a *Statue of Goldoni*, and proceeding towards the *Ponte S. Trinità*, we perceive, on the left (Lung' Arno Corsini, No. 10) the **Palazzo Corsini** (Pl. D, 4), erected, or at least remodelled, in 1656, from designs by *Silvani* and *Ferri* (magnificent staircase by the latter). It contains a valuable *Picture Gallery* (open on Tues., Thurs., and Sat., 10-3; entrance at the back, Via di Parione 7; porter $^1/_2$ fr.; the catalogues are not always trustworthy).

Ante-Room: Two chiaroscuri by *Andrea del Sarto*. — I. Room: 5. *Gessi*, Vision of St. Andrew; portraits by *Sustermans* (the finest Nos. 21 and 24), *Van Dyck*, and *Tintoretto* (35). In a straight direction is the — II. Room: Battle-pieces by *Borgognone* (4, 11) and *Salvator Rosa* (6, 8, 31, 33, 39, 41), and sea-pieces by the same master (12, *20). The marble vase, with Lycurgus suppressing the Bacchanalian thyasus, appears to be spurious. Bronze vase. — III. (Large) Room: Madonna and Child, with SS. Anna, Joseph, and the young Baptist, and angels' heads above, with the date 1516, from the Pal. Rinuccini, attributed to *Raphael*, but probably a copy of the original at Munich; 13. *Dolci*, Madonna (in crayons); 19, 21. Portraits by *Seybold;* 23. *Giulio Romano*, Copy of the violinist from the Pal. Sciarra at Rome; 16. *Caravaggio*, Portrait; 39. Madonna and Child, after a lost fresco, by A. del Sarto; 40. Copy of Titian's Madonna in the Belvedere at Vienna. On the side next the Arno — IV. Room: A number of *Carlo Dolci's* (7. Peace; 40. Poetry); 38. Copy of G. Romano's Madonna and Child at Dresden; 37. *Filippino Lippi* (?), Madonna and Child; 28. *S. Botticelli*, Madonna with Christ and angels; 18. *Luca Signorelli*, Madonna and saints; 21. *Fra Bartolommeo* and *Mariotto Albertinelli*, Madonna adoring the Child; 9. *Raphael* (?), Cartoon for the portrait of Julius II. in the Palazzo Pitti. We now pass through the 5th Room and enter the — VI. Room: 8. *Sebastiano del Piombo (?)*, Bearing of the Cross; 22. *Ligozzi*, Flute-player; 23. *Guido Reni*, Lucretia; 25. *Caravaggio*, Study of a head; *6. *A. Pollajuolo*, Portrait; 5. Portrait in the style of Roger v. d. Weyden. — Turning to the left, we next enter the — VII. Room, containing copies from *Salvator Rosa*. — We then pass through two dark rooms into the — X. Room, with pictures from Ariosto's Orlando Furioso by *Guido Reni*. In the centre, an altar-piece of the 14th century. — XI. Room: 19. View of the Piazza della Signoria of 1498, with the burning of Savonarola. In the centre a good Netherlandish copy of Michael Angelo's Holy Family in the Tribuna (p. 383), somewhat altered, and with the addition of a landscape. — We return to the hall and to the right enter the — XII. Room: 2. *Raffaellino del Garbo* (?), Holy Family; 9. *Albertinelli*, Holy Family; 33. *School of Perugino*, Madonna and Child. — XIII. Room: Nothing of importance.

The *Ponte S. Trinità*, see p. 375; the left bank of the Arno, see p. 428.

By the Ponte S. Trinità is the *Palazzo Masetti* (Lung' Arno, No. 2; Pl. D. 5), formerly *Fontebuoni*, where the dramatist Alfieri resided and died (9th Oct., 1803). — At the corner opposite rises the imposing **Palazzo del Comune,** formerly *Palazzo Spini* (Pl. D, 5), once the seat of this family, for some time town-hall, and now known as the *Pal. Feroni*, a structure of the 14th cent., still preserving the character of a strong castle-like dwelling.

Opposite the Pal. del Comune is the church of **S. Trinità** (Pl.

35; C, 4), erected about 1250 by *Niccolò Pisano*, but altered by *Buontalenti* in 1570.

The INTERIOR consists of nave and aisles with transept, and is flanked with chapels at the sides and adjoining the high-altar. To the right of the central door is a marble altar by *Benedetto da Rovezzano;* to the left, Mary Magdalene, a statue in wood by *Desiderio da Settignano;* the 4th Chapel on the right contains the Annunciation by the Camaldulensian monk *Don Lorenzo*. The *CAPPELLA DE' SASSETTI, the second on the right from the high altar, is adorned with frescoes from the life of St. Francis by *Dom. Ghirlandajo*, dating from 1485, and presents a model of consistent ornamentation. The frescoes are in double rows. We begin with the upper row, to the left: 1. St. Francis banished from his father's house; 2. Pope Honorius confirms the rules of the order; 3. St. Francis in presence of the Sultan. On the right: 1. St. Francis receiving the stigmata; 2. Resuscitation of a child of the Spini family; 3. Interment of the saint. It is interesting to compare the last of these scenes with Giotto's rendering of the same subject in S. Croce (p. 407). The sibyls on the ceiling are also by Ghirlandajo. *Tombs of the Sassetti by *Giul. da San Gallo* (?). Above the altar, Pietà by *Barbieri* (18th cent.). — Left Aisle: 3rd Chapel, early Christian sarcophagus. — In the Sacristy, formerly the Chapel of the Strozzi, is a monument of 1417, in the style of Donatello.

In front of the church lies the PIAZZA S. TRINITÀ, adorned with a column of granite from the Baths of Caracalla at Rome, erected here in 1563, and furnished in 1570 with an inscription in honour of Cosimo I., who had just been made grand-duke by the pope. On the summit is placed a statue of Justice in porphyry, by *Fr. Taddi*, added in 1581. The figure was afterwards considered too slender, and consequently draped with a robe of bronze. — To the right is the Hôtel du Nord, formerly the *Palazzo Bartolini-Salimbeni*, erected by Baccio d'Agnolo in 1520, and the first secular building in which pointed and circular gables were alternated.

Farther on in the busy VIA TORNABUONI (Pl. C, 4), with its handsome palaces and tempting shops, is situated the ***Palazzo Strozzi** (Pl. D, E, 4), begun in 1489 by *Benedetto da Majano* for the celebrated Filippo Strozzi (comp. p. 362), but not reaching its present state of completion till 1553. Lighter and more buoyant than the Pal. Pitti, it presents an example of the Florentine palatial style in its most perfect development. It possesses three imposing façades (that towards the Via Tornabuoni is 42 yds. in width, and 105 ft. in height), constructed in huge 'bossages', and a handsome court added by *Cronaca*. Celebrated cornice by *Cronaca*. Tha corner lanterns (by *Caparra*), the link-holders, and the rings are among the finest specimens of Italian ironwork of the period. The works of art formerly contained here were sold in 1878 and removed to Berlin. — In the small piazza at the back of the Pal. Strozzi stands the *Palazzo Strozzino*, a smaller building in a similar style, with a fine court.

Farther on in the Via Tornabuoni, on the right (No. 20), is the *Palazzo Corsi* (Pl. D, E, 4), formerly *Tornabuoni*, originally by Michelozzo, but remodelled in 1840 when the street was widened. No. 19, on the left, is the *Palazzo Larderel* (Pl. D, 4), by *Giov.*

*Ant. Dosio*, a pupil of Baccio d'Agnolo. No. 3, also on the left, is the *Palazzo Antinori* (Pl. E, 4), with its beautiful façade, said to have been built by *Giuliano da Sangallo*. — Opposite, to the left of the church of S. Michele, is the *Cappella S. Gaetano* (Pl. E, 4; sacristan in the lane to the left), containing a relief of the Madonna by *Luca della Robbia*.

In the vicinity, Via Vigna Nuova 20, is the **Palazzo Rucellai** (Pl. D, 4), erected about 1460 by *Leon Battista Alberti*, who for the first time here employed a combination of rustica and pilasters. The three-arched loggia opposite is also by him. — In the Via della Spada is the *Oratorio de' Rucellai* (keys at the shoemaker's opposite), which contains an exact imitation in marble of the Holy Sepulchre at Jerusalem and a fresco by *Baldovinetti*.

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Left Bank of the Arno. About one-fourth part of the city lies on this bank. We cross the **Ponte S. Trinità** (Pl. D, 5; pp. 375, 426), adorned with allegorical statues of the four seasons, and proceed in a straight direction to the Via Maggio (Pl. C, 5, 6), No. 26 in which is the house of *Bianca Capello*, wife of Francis I., and well known for the romantic vicissitudes of her history, erected in 1566. — The Borgo S. Jacopo, the first side-street to the left, contains the small church of *S. Jacopo* (Pl. D, 5), with a vestibule of the 11th century.

We next follow the second side-street (Via Michelozzi) to the right and reach the piazza and church of ***S. Spirito** (Pl. C, 5), an edifice in the form of a Latin cross, covered with a dome, and flanked with 38 chapels, designed by *Filippo Brunelleschi* in 1433 (?), but not begun until after his death (1470), and finally completed in 1487. The noble proportions of the interior, which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. — The Campanile, erected by *Baccio d'Agnolo*, also deserves inspection.

Over the entrance: *Stained-glass window after *P. Perugino*. — Right Aisle. 2nd Chapel: Pietà, a group in marble, after Michael Angelo (original in S. Peter's at Rome), by *Nanni di Baccio Bigio*. 7th Chapel: Archangel Raphael with Tobias, group by *G. Baratta*. — Right Transept. 3rd Chapel: Madonna by *Donatello* (covered). 5th Chapel: *Madonna with SS. Nicholas and Catharine, by *Filippino Lippi*. 6th Chapel: Madonna appearing to St. Bernhard, an early copy from *Perugino* (original at Munich). 7th Chapel (right wall): Marble sarcophagus of Nero Capponi, with his portrait in relief. — The Choir has a screen of marble and bronze; high-altar with canopy and statues by *Caccini*, about 1600. At the back of the choir, in the 2nd chapel on the right, a Madonna and four saints on a gold ground, *School of Giotto;* in the following chapel a Madonna and saints by *Lorenzo di Credi;* in the 5th chapel, The adulteress before Christ by *Alessandro Allori*. — Left Transept: 1st chapel, Madonna with saints, by *Pier di Cosimo;* 4th chapel (del Sacramento), marble altar by *Andrea Sansovino* (youthful work); 5th chapel, Trinità with SS. Catharine and Magdalene, by *Raffaellino del Garbo;* 7th chapel, Madonna and saints by *Raffaellino del Garbo* (1505); 8th chapel, Madonna with four saints, copy by *Michele del Ghirlandajo* from *Rid. del Ghirlandajo* (original in Paris). — The *Sacristy, a noble and graceful octagonal structure,

with four corner-niches, erected by *Giul. da Sangallo* and *Ant. Pollajuolo* in 1489-97, contains a saint healing the sick, by *Allori*. Farther on, St. Anna, Madonna and saints, by *Ridolfo Ghirlandajo*. In the 2nd chapel from the entrance, statue of Christ, a copy from Michael Angelo (in S. Maria sopra Minerva at Rome), by *Taddeo Landini*.

The FIRST CLOISTERS, erected by *Alfonso Parigi* (entrance by the sacristy, see above), are adorned with frescoes by *Ulivelli*, *Baldi*, and *Cascetti*, representing saints of the Augustinian order. — The SECOND CLOISTERS are by *Ammanati* (1564), the paintings by *Pocetti*. — The monastery is now in part a barrack, in part still occupied by monks.

In the Piazza S. Spirito (No. 11) rises the handsome *Palazzo Dufour-Berte*, formerly *Guadagni* (Pl. C, 6), erected by *Cronaca*. — Leaving the piazza by the opposite Via S. Agostino, and then following the Via della Fogna, we reach the piazza and the church **del Carmine** (Pl. B, 5), formerly in the possession of the adjoining Carmelite monastery, consecrated in 1422, burned down in 1771, and re-erected within the following ten years. Among the parts which escaped destruction is the *Brancacci Chapel* in the right transept, embellished in 1423-28 by *Masaccio*, and after him by *Filippino Lippi*, with celebrated **Frescoes from the traditions regarding the Apostles, especially St. Peter, which became of the highest importance in the education of succeeding artists (recently restored; best light about 4 p.m.).

Those by *Masaccio* are: on the pillars of the ENTRANCE, above, on the right the Fall, on the left the *Expulsion from Paradise, imitated by Raphael in the Logge of the Vatican. LEFT WALL: above, *Peter taking the piece of money from the fish's mouth, a masterpiece of composition; below, Raising of Eutychus, and Peter enthroned, with numerous portraits of painters and others (the latter finished by Lippi). WALL OF THE ALTAR: above, *Peter preaching ('combines, more than any other fresco in the Brancacci, the grandeur of style which marks the group of philosophers in the School of Athens at Rome, and the high principle which presided over the creation of the Vision of Ezekiel in the Pitti gallery'. — *C. & C.*), and Peter baptising; below, Peter healing the sick, and distributing alms. RIGHT WALL. above, Healing the cripples, and Raising of Tabitha (attributed by Vasari to *Masolino*). The following are by *Filippino Lippi:* on the right wall, below, the Crucifixion of Peter, and Peter and Paul before the proconsul; on the entrance pillars, below, on the left Peter in prison, on the right his release (comp. Introduction, p. xlvii).

The CHOIR of the church contains the tomb of Pietro Soderini, by *Benedetto da Rovezzano*, 1513, restored in 1780. — The CORSINI CHAPEL, to the left in the transept, contains the tomb of St. Andrea Corsini, Bishop of Fiesole, and three large reliefs in marble by *Foggini*, in celebration of the praises of the saint; painting in the dome by *Luca Giordano*. In the sacristy (entered from the right transept) frescoes from the history of St. Urban (discovered in 1858), by *Spinello Aretino*.

The CLOISTERS of the monastery (entrance to the right, adjoining the church, or from the sacristy) contain a *Madonna with the Child and the four Evangelists, attributed by Mr. Crowe to *Giovanni da Milano*, and remains of early frescoes by *Masaccio*. In the Refectory is hung a Last Supper by *Al. Allori*.

From the Piazza del Carmine the Via del Orto (Pl. B, 4) leads to the Porta S. Frediano (see p. 445).

The **Ponte Vecchio** (Pl. D, 6; p. 375), over which the covered passage mentioned at p. 359 is carried, forms the most direct communication between the Piazza della Signoria and the Uffizi, and

the Palazzo Pitti. The bridge is flanked with shops, which have belonged to the goldsmiths since 1593. — It terminates in the Via Guicciardini (Pl. D, 6), which passes a small piazza adorned with a column commemorating the defeat of the Sienese at Marciano in 1554. Farther on is the church of *S. Felicita* (Pl. D, 6), which contains a Madonna by Taddeo Gaddi (4th altar to the right). At the end of the street to the left (No. 17), is situated the *Palazzo Guicciardini*, where the historian Francesco Guicciardini lived from 1482 to 1540; opposite to it, on the right (No. 16), is the house of *Macchiavelli* (Casa Campigli).

The ***Palazzo Pitti** (Pl. C, 6), conspicuously situated on an eminence, was designed and begun by *Brunelleschi* in 1440, by order of Luca Pitti, the powerful opponent of the Medici, whom he hoped to excel in external grandeur by the erection of the most imposing palace yet built by a private citizen. The failure of the conspiracy against Piero de' Medici in 1466 cost Luca the loss of his power and influence, and the building remained unfinished till the middle of the following cent., when it had come, through a great-grandson of Luca, into the possession of Eleonora, wife of Duke Cosimo I. (1549). The palace, which somewhat resembles a castle or a prison, is remarkable for its bold simplicity, and the unadorned blocks of stone are hewn smooth at the joints only. The central part has a third story. The effectiveness of the building is entirely produced by its fine proportions (comp. p. xlii). The length of the central part is 118 yds., its height 121 ft.; the whole façade is 220 yds. long. About the year 1568 *Bartolommeo Ammanati* introduced round-arched windows on the ground floor, where the two portals, and the small rectangular windows, at a considerable height from the ground, were originally the only openings. At the same time he began to construct the large court, which is adjoined by a grotto with niches and fountains, and the Boboli Garden beyond them. The wings of the palace were completed in 1620-31. The two projecting wings were added in the 18th century. — Since the 16th cent. the Pitti Palace has been the residence of the reigning sovereign, and is now that of King Humbert when at Florence. The upper floor of the left wing contains the far-famed ****Picture Gallery,** which was formerly the property of Cardinal Leopold and Carlo de' Medici, and of the Grand-duke Ferdinand II.

The Pitti Gallery, which contains about 500 works, may be regarded as an extension of the Tribuna (p. 382) in the Uffizi gallery. No collection in Italy can boast of such an array of master-pieces, interspersed with so few works of subordinate merit. The most conspicuous work of the earlier Florentine period is the round Madonna by *Filippo Lippi* (No. 338). The Adoration of the Magi, by *Dom. Ghirlandajo* (358), is a replica of the picture No. 1295 in the Uffizi. *Filippino Lippi's* Holy Family (347) is of somewhat

doubtful authenticity. *Perugino's* Pietà (164), in which the treatment of the landscape deserves notice, is one of his principal works. To *Fra Bartolommeo's* later period belong the Resurrection (159), the Holy Family (256), St. Mark (125), and the Pietà (64), the master's last work, a model of composition, ennobled by depth of sentiment and purity of forms, and certainly one of the most beautiful products of Italian art. *Andrea del Sarto* is admirably represented by an Annunciation (124); by the so-called Disputa (172), a picture without action, but of an imposing and dignified character; John the Baptist (265); a Pietà (58), more dramatically treated than is the master's wont; and the Madonna in clouds with saints (307), all of which show his different excellencies, and particularly the soft blending of his colours. — The treasures of the gallery culminate in no fewer than a dozen of RAPHAEL's works. The exquisite 'Madonna del Granduca' (266), in which a pure type of simple female beauty is but slightly veiled by the religious character of the work, and the 'Madonna della Sedia' (79), a most beautiful work of purely human character, in which intense maternal happiness is expressed by the attitude of the group, both captivate every beholder. The 'Madonna del Baldacchino' (165), on the other hand, painted at different times and certainly not entirely by Raphael's own hand, and the 'Madonna dell' Impannata' (No. 94, being an extension of an originally simpler composition) are of inferior interest. The finest of the portraits is that of Leo X. with the two cardinals (63), in which the delicate and harmonious blending of the four shades of red should be noticed. Whether the portrait of Julius II. (151) exhibited here, or that in the Tribuna is the original, has long been a matter of controversy, but if the two pictures were placed in juxtaposition, the question might perhaps be settled. The portraits of the 'Velata' (245) and the 'Gravida' (229) are now generally admitted to be genuine works of Raphael. The portraits of Angiolo and Maddalena Doni (61, 69), of the master's Florentine period, are of unquestioned authenticity; but those of Inghirami (171) and of Cardinal Bibbiena (158) are not free from doubt. The Vision of Ezekiel (174), which transports us into an entirely different sphere, is a mediæval symbolical subject, treated by Raphael in his own manner. — The Goldsmith (207), once attributed to Leonardo, has long since been allotted to *Lorenzo di Credi.* The Three Fates (113) can hardly claim, even in its composition, to be a work of Michael Angelo. — The Venetian School also occupies an important place in the Pitti Gallery. Thus *Giorgione's* Concert (185), and *Lor. Lotto's* Three Ages (157), a work hardly inferior in conception to that of Giorgione. Then *Sebastian del Piombo's* St. Agatha (179); *Titian's* portraits of Cardinal Ippolito de' Medici (201) and Aretino (54), his Bella (18), and his Mary Magdalene (67); *Bonifacio's* Repose in Egypt (89; erroneously attributed to Paris Bordone),

and his Sibyl (257); *Tintoretto's* Portrait (65), and his Vulcan with Venus and Cupid (3). An excellent work of a later period is *Cristoforo Allori's* Judith (96). — Among the non-Italian pictures we must mention two landscapes (9, 14), four portraits (85), and the Allegory of War (86), by *Rubens;* Cardinal Bentivoglio (82) and the Repose in Egypt, by *Van Dyck;* two portraits (1660) by *Rembrandt;* and lastly the equestrian portrait of Philip IV. (243), by *Velazquez.*

The Entrance is in the E. angle of the Piazza Pitti, in the colonnade adjoining the entrance to the Boboli garden. (Or we may approach the gallery by the connecting passage from the Uffizi, in which case sticks and umbrellas must be left at the entrance to that building, see p. 389.) The gallery is open daily, 10-4, admission 1 fr., Sundays, free; catalogue $3^1/_2$ fr.

An insignificant staircase (passing on the 1st floor the ingress from the Uffizi; see above) leads to a corridor containing a beautiful vase of porphyry, a copy of that preserved in the Museum at Berlin, and a large porcelain vase from Sèvres. This corridor leads to the gallery, which extends through a suite of splendid saloons, adorned with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables and velvet-covered seats, and heated in winter. In each saloon is a list of the pictures it contains (unfortunately very unreliable). Permission to copy is readily granted, on written application to the director.

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the pictures, as enumerated below, are now in the reverse order.

Saloon of the Iliad, so named from the subject of the frescoes by *Luigi Sabatelli.* It contains four tables of lapis lazuli, granite, and jasper, and four vases of nero antico; in the centre a Caritas in marble by *Bartolini.*

To the right of the entrance-door: 235. *Rubens*, Holy Family (copy?); above the door, 230. *Parmeggianino*, Madonna with angels (Madonna del collo lungo); *229. Portrait of a lady, attributed to *Raphael* (known as 'La Gravida'; comp. No. 59 in the Apollo saloon); 228. *Titian*, Half-length of the Saviour, a youthful work, painted apparently without a model. — *225. *A. del Sarto*, Assumption.

This picture shows with what versatility Del Sarto was gifted. It is marked by quiet and orderly distribution, and something reminiscent of Fra Bartolommeo. The Virgin is raised up towards heaven most gracefully, and there is an atmosphere almost like Correggio's in the glory. — *C. & C.*

224. *Rid. Ghirlandajo*, Portrait; 223. *Dutch School*, Portrait; 222. *Venetian School*, Portrait of a lady; *219. *Pietro Perugino*, Mary and John adoring the Child, freely retouched; 218. *Salvator Rosa*, A warrior; 216. *Paolo Veronese* Daniel Barbaro; 214.

*F. Baroccio*, Copy of the Madonna del S. Girolamo, of Correggio; 212. *Bronzino*, Cosimo I.,

*208. *Fra Bartolommeo*, Nuptials of St. Catharine (1512).

'Incomparably the grandest of the creations by the friar in company of Mariotto is that completed before the close of 1512 for S. Marco with a variation of the old theme, the marriage of St. Catharine of Siena. . . . In composition, drawing, and relief, it was beyond his own power to come nearer perfection'. The light of the gallery is very unfavourable to this work. — *C. & C.*

207. *Leonardo da Vinci* (?, or probably by *Lorenzo di Credi*), Portrait of a goldsmith; 206. *Bronzino*, Francesco I. de' Medici.

*201. *Titian*, Cardinal Ippolito de' Medici in Hungarian costume, painted in 1532, after the campaign against the Turks, in which the cardinal had taken part.

200. *Titian*, Philip II. of Spain (copy of the original at Naples); 198. *Velazquez (?)*, Portrait of a man; 199. *Granacci*, Holy Family; 197. *Guido Reni*, Caritas; 196. *Paolo Veronese*, St. Benedict and other saints; 195. *Giacomo Francia*, Portrait; 191. *A. del Sarto*, Assumption of the Virgin (unfinished); 190. *Sustermans*, Portrait of the son of Frederick III. of Denmark; 188. *Salvator Rosa*, Portrait of himself; 186. *Paolo Veronese*, Baptism of Christ.

**185. *Giorgione*, 'The Concert', representing an Augustinian monk who has struck a chord, another monk with a lute, and a youth in a hat and plume listening.

'In one of the simplest arrangements of half lengths which it is possible to conceive, movement, gesture, and expression tell an entire tale. . . . The subtlety with which the tones are broken is extreme, but the soberness of the general intonation is magical. Warm and spacious lights, strong shadows, delicate reflections, gay varieties of tints, yield a perfect harmony . . . How fresh and clean are the extremities, and with what masterly ease they are done at the finish? What sleight of hand in the furs, what pearly delicacy in the lawn of the white sleeves?' — *C. & C.*

184. *Andrea del Sarto (?)*, Portrait of himself.

Saloon of Saturn. Ceiling-painting by *Pietro da Cortona*. In the centre of the room a Carità, a marble group by *Bartolini*. To the right of the entrance-door: 181. *Salvator Rosa*, Portrait of a poet; above the door, *179. *Sebastiano del Piombo*, Martyrdom of St. Agatha, 1520; 178. *Guido Reni*, Cleopatra; 177. *Leandro Bassano*, Rustic scenes; 176. *Domenichino*, Mary Magdalene; 175. *Franc. Albani*, Holy Family.

*174. *Raphael*, Vision of Ezekiel: God the Father, enthroned on the living creatures of three of the Evangelists, is adored by the angel of St. Matthew.

'Even in his imitation of Michaelangelesque types Raphael exhibits great freedom and the clearest consciousness of what is best adapted to his natural gifts and of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its fineness of execution, though less striking in the colouring. In the arrangement of the two smaller angels who support the arms of the Almighty, the example of Michaelangelo was followed. From the testimony of Vasari, however, we know that in portraying Jehovah, Raphael sought in-

spiration in the classical Jupiter, and certainly the features strongly reca the types of the antique divinity'. — *Springer.*

*172. *A. del Sarto*, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'). — *171. *Raphael*, Tommaso Fedra Inghirami (a replica in Volterra).

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasing features, and ennobles and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction'. — *Springer.*

167. *Giulio Romano*, Dance of Apollo and the Muses.

**165. *Raphael*, Madonna del Baldacchino (completed by a different hand after 1514, by which the bishop on the right and the angels were probably added, and finally provided with the canopy by *Agostino Cassano* about 1700.

*164. *Pietro Perugino*, Entombment (Pietà), painted in 1495 during the master's residence in Florence.

'In this arrangement Perugino leaves nothing to desire, balancing and harmonizing everything with a sobriety and fitness only to be found in the best composers. . . . In thus modifying the intensity and form of pain in each person, as in transmitting individuality to the features, Perugino's merit is undeniable. Softness of expression and select grace give it the impress of its originality; an originality well calculated to temper the rugged grandeur of the nobler, or the realism of the more naturalistic, Florentines, and prepare the way for Raphael'. — *C. & C.*

163. *A. del Sarto*, Annunciation (retouched); 161. *Bonifacio* (according to Mr. Crowe; formerly attributed to *Giorgione*), Finding of Moses; *160. *Van Dyck*, Virgin; *159. *Fra Bartolommeo*, Risen Christ among the four Evangelists, 1516; *158. *Raphael*, Cardinal Bibbiena, 1515-16 (probably a copy of the original at Madrid); *157. *Lorenzo Lotto*, Three periods of life; 156. *Guercino*, Madonna with the swallow; 152. *Schiavone*, Cain slaying his brother.

**151. *Raphael*, Pope Julius II.

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes directed with keen scrutiny on the beholder, the compressed lips, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope, left us by his contemporaries'. — *Springer.*

150. *Van Dyck* (?), Charles I. of England and his queen Henrietta of France; 149. *Pontormo*, Portrait of Cardinal Ippolito de' Medici; 148. *Dosso Dossi*, Bambocciata; 147. *Giorgione* (?), Nymph pursued by a satyr.

Saloon of Jupiter. Ceiling-painting by *Pietro da Cortona.* — To the right of the entrance: *140. *L. da Vinci* (*Granacci* ?), Portrait of a lady; *139. *Rubens*, Holy Family; 136. *Paolo Veronese*, The Saviour parting from his mother; 135. *Salvator Rosa*, Battle; 134. *Paolo Veronese*, The women at the Sepulchre; *133. *Salvator Rosa*, Battle (the figure on the left, above the shield, with the word Sarò, is the painter's portrait); 132. *Crespi*, Holy Family; 131. *Tintoretto*, Vincenzo Zeno; 130. *Bassano*, Portrait of a woman; 129. *Mazzolini*, The adulteress;

128, 127. *Morone*, Portraits; *125. *Fra Bartolommeo*, St. Mark; *124. *Andrea del Sarto*, Annunciation; *123. *A. del Sarto*, Madonna in glory with four saints; 122. *Garofalo*, Sibyl divulging to Augustus the mystery of the Incarnation; 119. *Sustermans*, Portrait; *118. *A. del Sarto* (?), Portraits of himself and his wife; 113. The Three Fates, groundlessly ascribed to *Michael Angelo;* 112. *Borgognone*, Battle-piece; 111. *Salvator Rosa*, Conspiracy of Catiline; 110. *Titian* (?), Bacchanalian; 109. *Paris Bordone*, Female portrait; 108. *Paolo Veronese*, Portrait. 4th wall: 141. *Rubens*, Nymphs attacked by Satyrs.

Saloon of Mars. Ceiling-painting by *Pietro da Cortona.* In the centre of the room a Victoria by *Consani.* — To the right of the entrance: 103. *Guercino*, Moses; 102. *Luini*, Magdalene; over the door, 97. *Andrea del Sarto*, Annunciation (retouched); *96. *Cristofano Allori*, Judith; 95. *Allori*, Abraham's Sacrifice; *94. *Raphael*, Holy Family, called Madonna dell' Impannata (not entirely finished by Raphael, or perhaps only from a drawing by him; the St. John is a later addition); 93. *Rubens*, St. Francis; *92. *Titian*, Portrait; 90. *Cigoli*, Ecce Homo; *89. *Paris Bordone* (?), Repose during the Flight to Egypt; 87, 88. *A. del Sarto*, History of Joseph; *86. *Rubens*, Mars going forth to war, one of the master's best and most mature works, painted about 1625; *85. *Rubens*, Rubens with his brother and (r.) the scholars Lipsius and Grotius; 84. *Palma Vecchio* (?), Holy Family; *83. *Titian* (? *Tintoretto*), Luigi Cornaro; *82. *Van Dyck*, Cardinal Giulio Bentivoglio, aristocratic and easy; *81. *A. del Sarto*, Holy Family; 80. *Titian*, Andreas Vesalius, the physician (damaged).

**79. *Raphael*, Madonna della Sedia, painted while Raphael was employed on the Stanza d'Eliodoro in the Vatican (1511-16).

'In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladden the artist and charm the beholder, which say little and yet possess so deep a significance. Florentine forms have been supplanted by Roman ones, and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. . . . At least fifty engravers have tried their skill upon the Madonna della Sedia, and photographic copies have been disseminated by thousands. No other picture of Raphael is so popular, no other work of modern art so well known'. — *Springer.*

78. *Guido Reni*, Peter weeping; 77. *Soggi*, Madonna with saints; 76. *A. van der Werff*, Duke of Marlborough. 4th wall: 106. Portrait of Galileo, school of *Sustermans;* 104. *L. Giordano*, Conception.

Saloon of Apollo. Ceiling-paintings by *Pietro da Cortona* and *Ciro Ferri.* To the right of the entrance: *67. *Titian*, Magdalene.

'It is clear that Titian had no other view than to represent a handsome girl. He displays all his art in giving prominence to her shape. In spite of the obvious marks of haste which it bears, it displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it'. — *C. & C.*

66. *Andrea del Sarto*, Portrait of himself (replica of No. 1176 in the Uffizi); *65. *Tintoretto*, Portrait.

*64. *Fra Bartolommeo*, Pietà (said to have been finished by *Bugiardini*).

'It is admitted that the composition is one of those that Fra Bartolommeo carried out most completely. . . . The group realizes at once all the precepts considered as final in the sixteenth century. It is a modification and an advance upon Perugino's (comp. No. 164 in this gallery), combining all the tenderness of the Umbrian with greater selection, astonishing individuality, pure nature, and refined feeling'. — *C. & C.*

**63. *Raphael*, Leo X. and the cardinals de' Medici and de' Rossi, not undamaged, but still justifying Vasari's enthusiastic praise: 'No master has ever produced, or ever will produce, anything better'. Giulio Romano shared the execution, the cardinal to the right of the pope being probably by him. — 62. *A. del Sarto*, Madonna.

*61. *Raphael*, Angiolo Doni, a friend of the master (Nos. 59 and 61 belonged to the family down to 1758, when they were transferred to Avignon, where they were purchased for the Gallery in 1826 for the sum of 25,000 fr.). *60. *Rembrandt*, Portrait of himself, beardless (about 1634).

**59. *Raphael*, Portrait of Maddalena Strozzi Doni.

This portrait and its companion, No. 61, were painted during the Florentine period of the artist (about 1505). The poise of the head, the arrangement of the hands, and the whole style of the work resemble those of Leonardo's Gioconda in the Louvre. The subject, though by no means richly endowed with natural charms, is made extremely attractive, while the portrait of the husband, in which Raphael had no Da Vinci to follow, is much less so.

*58. *A. del Sarto*, Descent from the Cross; 57. *Giulio Romano*, Copy of Raphael's Madonna della Lucertola; 56. *Murillo*, Holy Family. *54. *Titian*, Pietro Aretino, the celebrated verse-writer and pamphleteerist, a work described by Aretino himself as a 'hideous marvel' (1545). 52. *Pordenone* (?), Holy Family; 51. *Cigoli*, Descent from the Cross; 50. *Guercino*, Peter raising Tabitha; 49. *Tiberio Titi*, Leopoldo de' Medici when a child, 1617; 47. *Guido Reni*, Bacchus; 44. *Giac. Francia*, Portrait; *42. *P. Perugino*, Mary Magdalene, painted about 1500; 41. *Cristoforo Allori*, Hospitality of St. Julian; *40. *Murillo*, Madonna; 39. *Angelo Bronzino*, Holy Family; *38. *Palma Vecchio* (?), Christ at Emmaus; 37. *Paolo Veronese*, Portrait of his wife; 36. *Girolamino da Carpi*, Archbishop Bartolini Salimbeni; 35. Bishop Girolamo Argentino, school of *Morone*. 4th wall: 71. *Carlo Maratta*, S. Filippo Neri.

SALOON OF VENUS. Ceiling-painting by *Pietro da Cortona*. — To the right of the entrance: 21. *Pietro da Cortona*, Saint entranced. *20. *A. Dürer*, Adam, probably painted in 1507, at the same time as Eve (No. 1, see below), after the master's second stay at Venice: 'the most perfect treatment of the nude yet produced by northern art' *(Thausing)*.

To the left of the door, **18. *Titian*, 'La Bella di Tiziano', painted about 1535, probably the Eleonora, Duchess of Urbino, represented in No. 1117 in the Tribuna.

'La Bella di Titiano' at the Pitti is one of Titian's likenesses in which every feature tells of high lineage and distinction. The pose, the look, the dress are all noble. We may presume that the name was accepted for want of a better. The face was so winning that it lurked in Titian's memory, and passed as a type into numerous canvases in which the painter tried to realize an ideal of loveliness. . . . The tones are harmonised and thrown into keeping by a most varied use and application of glazings and scumblings. — *C. & C.*

*17. *Titian* (school-piece), Betrothal of St. Catharine; *16. *Rembrandt*, Portrait of an old man; 15. *Salvator Rosa*, Sea-piece; 13. *M. Rosselli*, Triumph of David; *14. *Rubens*, Hay-harvest at Malines; *9. *Rubens*, Landscape, Ulysses on the island of the Phæaci; 8. *Guercino*, Apollo and Marsyas; 6. *Bartolommeo Manfredi*, Gipsy; 5. *Garofalo*, St. James; 4. *Salvator Rosa*, Harbour at sunrise; *3. *Tintoretto*, Cupid, Venus, and Vulcan; 2. *Salvator Rosa*, Falsehood with a mask; *1. *A. Dürer*, Eve, counterpart of No. 20.

We return hence to the Saloon of the Iliad, and thence enter he —

Saloon of the Education of Jupiter. Ceiling-painting by *Catani*. — *256. *Fra Bartolommeo*, Holy Family, resembling Raphael's Madonna Carnigiani at Munich; 257. *Paris Bordone (?)*, Sibyl prophesying to Augustus; 259. *Correggio*, Christ (a copy); 262. *Clouet*, Henry II. of France; *265. *A. del Sarto*, John the Baptist (badly restored); 267, 268. *P. Veronese*, Portraits of Children.

**266. *Raphael*, 'Madonna del Granduca', a work of the master's Florentine period, formerly in the palace of the Grand-duke of Tuscany.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The Infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises Raphael's later representations of children.' — *Springer*.

269. *Paolo Veronese*, Presentation in the Temple; 270. *Carlo Dolci*, Martyrdom of St. Andrew; 277. *Bronzino*, Lucrezia de' Medici, daughter of Cosimo I.; 279. *Bronzino*, Don Garzia de' Medici; 241. *Clovio*, Descent from the Cross (in water-colours); *243. *Velazquez*, Philip IV. of Spain; 244. *Fr. Pourbus*, Portrait; *245. *Raphael*, 'La Donna Velata' (the lady with the veil), painted in 1515-17 (slightly damaged); *248. *Tintoretto*, Descent from the Cross; 252. Claude de Lorraine, Duc de Guise, probably by an imitator of *Holbein*; 254. *Palma Vecchio (?)*, Holy Family; 255. *Van der Helst*, Portrait.

We now turn to the left into the Sala della Stufa. — The frescoes illustrating the golden, silver, brazen, and iron ages are by *Pietro da Cortona*; ceiling-paintings by *Matteo Rosselli*, 1622. This room contains four small antique statues in marble, and a column of green porphyry, bearing a small porcelain vase with a portrait of Napoleon I., and two statues in bronze (Cain and Abel), after *Dupré*.

Returning hence and traversing a passage, we observe on the left a small *Bath-room*, most tastefully fitted up, with pavement of modern Florentine mosaic, and four small statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

Saloon of Ulysses. Ceiling-painting by *Gaspero Martellini*, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. Handsome cabinet (stipo) of ebony, inlaid with coloured wood and ivory; in the centre a large porcelain vase. — 288. *Carlo Dolci*, Jesus on the Mount of Olives; 289. *Ligozzi*, Madonna appearing to St. Francis; 297. *Paris Bordone* (? 17th cent.), Pope Paul III., a copy of the portrait by Titian at Naples; 304. *Schidone*, Holy Family; 305. *C. Allori*, St. John in the wilderness; 306. *Salvator Rosa*, Landscape; *307. *A. del Sarto*, Madonna and saints; 311. *Dosso Dossi* (?), Duke Alphonso I. of Ferrara; 312. *Salvator Rosa*, Landscape on the coast; 313. *Tintoretto*, Madonna; 316. *Carlo Dolci*, Portrait; *320. *A. Carracci*, Small landscape.

Saloon of Prometheus, with paintings by *Giuseppe Colignon*. In the centre a magnificent round table of modern mosaic, executed for the London Exhibition of 1851, but not sent thither, valued at 30,000*l*. — 334. *German School*, Portrait; 336. *Venetian School* (15th cent.), Allegory; 237. *Scip. Gaetano*, Ferdinand I. de' Medici.

*338. *Fra Filippo Lippi*, Madonna with saints; in the background SS. Joachim and Anna, and the Nativity of Mary.

'The drawing and the modelling of the flesh remind us that the age was one in which the laws of bas-relief were followed in painting.' — *C. & C.*

339. *Tintoretto*, Portrait of a doge; 340. Madonna with two saints after *Perugino* (the original is in Vienna); 341. *School of Pinturicchio*, Adoration of the Magi; 345. *Baldassare Peruzzi*, Holy Family; 346. *F. Zuccheri*, Mary Magdalene, on marble; *347. *Filippino Lippi*, Holy Family; 353. *Botticelli*, Portrait of a girl, erroneously called the 'Beautiful Simonetta'; 354. *L. di Credi*, Holy Family; 355. *Luca Signorelli*, Holy Family; 357. *S. Botticelli*, Holy Family; 358. *Dom. Ghirlandajo*, Adoration of the Magi (replica of the picture in the Uffizi, No. 1295); 362. *Jacopo Boatteri*, Holy Family; 363. *Garofalo*, Holy Family; 365. *Albertinelli*, Holy Family; 369. *Ant. Pollajuolo*, Ecce Homo; 370. Saint looking upwards, perhaps by *Signorelli (?)*; 371. *Piero della Francesca* (or *Franc. Buonsignori*), Portrait; 372. *Andrea del Castagno*, Portrait; *373. *Fra Angelico da Fiesole*, Madonna with saints, a winged picture over the door; 376. *Lorenzo Costa*, Portrait; 377. *Fra Bartolommeo*, Ecce Homo; 379. *J. da Pontormo*, Adoration of the Magi; 384. *A. Pollajuolo*, St. Sebastian; 388. *Filippino Lippi*, Death of Lucretia.

The Galleria Pocetti, which we next enter, derives its name from the ceiling-paintings by *Bernardino Pocetti*. Two tables of oriental alabaster and one of malachite. *Bust of Napoleon I., by *Canova*. — 483. *Polidoro Veneziano*, Adoration of the Child; 484. *Marco Vecellio* (nephew of Titian), Madonna della Misericordia; 490. *Guercino*, St. Sebastian; 494, 495. *Titian*, Portraits. Also a number of miniature portraits, as well as in the following corridor.

Returning to the Prometheus Saloon, we next enter a Corridor, on the walls of which are six marble mosaics, a number of *Miniature Portraits, and valuable drinking-cups, objects in ivory, etc.

Saloon of Justice. Ceiling-painting by *Fedi*. In the centre a handsome cabinet, purchased in Germany by Ferdinand II. — 389. *Tintoretto*, A sculptor; 398. *Artemisia Gentileschi*, Judith; 399. *Salviati*, Patience, said to be copied from a composition by Michael Angelo; 400. *M. Hondekoeter*, Poultry; 401. *Sustermans*, The canon Pandolfo Ricasoli; 403. *Bronzino*, Grand-duke Cosimo I.; 404. *Carlo Dolci*, Vittoria della Rovere; 405. *Bonifazio Bembo*, Christ in the Temple; 406. *Carlo Dolci*, St. Dominicus praying; 408. *Peter Lely*, Oliver Cromwell (sent by the Protector to the grand-duke Ferdinand II.); *409. *Sebastian del Piombo*, Bust of a bearded man.

Saloon of Flora. Ceiling-paintings by *Marini*. In the centre *Venus by *Canova*. 415. *Sustermans*, Grand-duke Ferdinand II. de' Medici; 416, 421. *Gaspard Poussin*, Landscapes; 423. *Titian*, Adoration of the Shepherds, retouched; 430. *Cigoli*, Madonna; 436. *G. Poussin*, Landscape; 437. *Van Dyck*, Repose on the Flight into Egypt; 438. *Ruthard*, Stag attacked by tigers.

Saloon of the Children *(Sala de' Putti)*. Frescoes by *Marini*, decorations by *Rabbujati*. *451. *Rachel Ruysch*, Fruit; *453. *Salvator Rosa*, Landscape, with an allegorical figure of peace burning weapons; 455. *Rachel Ruysch*, Fruit and flowers; *465. *Jac. van Ruysdael*, Landscape; *470. *Sal. Rosa*, Landscape, with Diogenes throwing away his drinking-cup *('la foresta dei filosofi')*; 474. *Domenichino*, Landscape, with Diana and Actæon; 476. *A. del Sarto*, Holy Family; 478. *Van Douwen*, Masquerade; 480. *Ann. Carracci*, Nymph and satyr, a replica of the picture in the Tribuna, No. 1133.

The ground-floor of the palace contains several rooms with good *Modern Works of Art*, historical pictures by *Bezzuoli* and *Sabatelli*, statues by *Bartolini* (Carità), *Ricci* (Innocence), etc. (apply for admission to the porter at the entrance). The Silver-Chamber (*Gabinetto degli Argenti*; to the left in the second court, open 10-3, fee 1/2 fr.), contains the royal plate, and interesting specimens of ancient and modern goldsmiths' work. In the cases to the left are works by *Benv. Cellini*. To the right, bronze crucifix by *Giovanni da Bologna*, opposite crucifixion by *Tacca*. Service of lapis-lazuli, etc.

The ***Boboli Garden** (entrance through the Palazzo Pitti, in the left corner; open to the public on Sundays and Thursdays from noon till dusk; comp. Pl. D, 6), at the back of the palace, extends in terraces up the hill. It was laid out by *Tribolo* in 1550, under Cosimo I., and extended by *Buontalenti*, and commands a succession of charming *Views of Florence with its palaces and churches, among which the Pal. Vecchio, the dome and campanile of the cathedral, and the tower of the Badia are conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays.

On entering we first observe, in a straight direction, a Grotto with four statues, modelled by *Michael Angelo* for the monument of Pope Julius II.; in the centre the Rape of Helen, a group by *Vincenzo de' Rossi*. At the entrance to the grotto, Apollo and Ceres, statues by *Bandinelli*. — The Main Path leads straight from the back of the palace to an open space called the *Amphitheatre*, formerly employed for festivities of the court; on the right, a handsome fountain, on the left, an Egyptian obelisk (brought hither from Rome) and an ancient basin of grey granite. We then ascend to the Basin of Neptune, adorned with a statue of the god by *Stoldo Lorenzi*; then, higher up, the statue of Abbondanza, begun by *Giovanni da Bologna* (for a different purpose), and finished by *Tacca*, and erected in 1636 to commemorate the fact that during the general distress in Italy occasioned by war, Tuscany alone, under Ferdinand II., revelled in plenty (fine view hence). To the right, in the vicinity, a small casino (30 c.), commanding a charming and uninterrupted *View.

To the W. of the Abbondanza we reach an open grass-plot, also affording a fine view, whence the visitor about to leave the garden may descend direct. We follow a beautiful avenue to the S., adorned with numerous statues (copies of old works, as well as modern originals), and, passing the gardener's house, reach a charming Basin *(la vasca dell' isolotta)*, enlivened by swans and other water-fowl. In the centre, on an island planted with flowers, rises a fountain surmounted by a colossal statue of Oceanus, by *Giovanni da Bologna*. The surrounding walks are chiefly embellished with 'genre' works. A path leads from this basin in a straight direction to a grass-plot with two columns of granite, and thence to the Porta Romana, which however is usually closed; in the vicinity several ancient sarcophagi. To the right of the Oceanus basin a broad path, parallel with the palace, is reached, by which the principal entrance may be regained. Another exit, near a fountain with Bacchus on the lion, leads into the Via Romana. — To the left is the Botanic Garden, which, on public days, the custodian invites visitors to inspect (fee); a permesso for other days is obtained at the Museo di Storia Naturale.

Above the Boboli garden is the *Fortezza di Belvedere*, constructed in 1590 by *Buontalenti* by command of Ferdinand I. Near it is the closed Porta S. Giorgio. Beyond the gate, which may be reached by the Viale dei Colli, is the little church of *S. Leonardo in Arcetri* (i.e. *arce veteri*, Pl. D, 8), the chancel of which contains noteworthy reliefs of the 12th cent., from the church of S. Piero Scheraggio (beside the Pal. Vecchio). The Via Costa S. Giorgio, in which is (No. 13) *Galileo's House* (Pl. E, 7), debouches at the Porta S. Giorgio.

At Via Romana 19, to the W. of the Pitti Palace, is the **Museum of the Natural Sciences** (*Museo di Fisica e di Storia Naturale;* Pl. C, 6; open Tues., Thurs., Sat., 10-4; to strangers daily by permission of the secretary), founded by Leopold I., and greatly augmented at subsequent periods.

The public museum is on the Second Floor; the mineralogical, geological, and palæontological collections occupy 9, the zoological 13 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by *Clemente Susini* and his successors *Calenzuoli* and *Calamai*.

On the First Floor (r.) is situated the *Tribuna of Galileo, inaugurated in 1840, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by *Giuseppe Martelli*, and adorned with paintings by *Giuseppe Bezzuoli*, *Luigi Sabatelli*, etc., illustrating the history of Galileo, Volta, and other naturalists; also a statue of Galileo by *Costoli*, numerous busts of celebrated men, and mosaics in the pavement, designed by *Sabatelli*, and executed by *Giov. Batt. Silvestri*. Along the walls are six cabinets containing instruments from the time of Galileo downwards. There is also an *Observatory* here.

Opposite stands the church of **S. Felice** (Pl. C, 6), with a fine porch, rebuilt in the 15th cent., by a disciple of Michelozzo: 1st altar to the left, *School of Botticelli*, Four Saints; 2nd altar to the right, *Fra Paolino*, Relief in clay; above, opposite the high-altar, a *Crucifix by *Giotto*.

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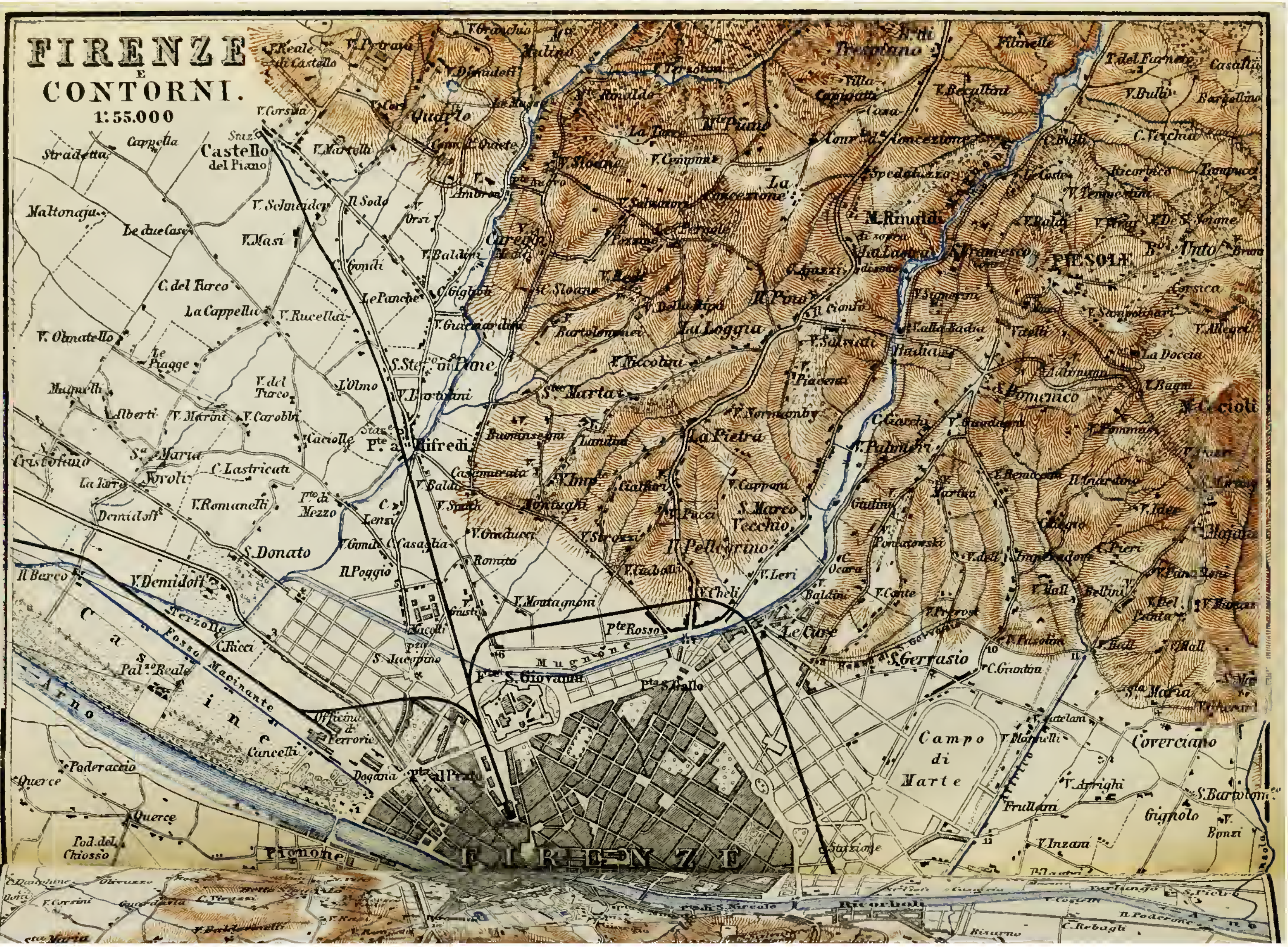
Immediately adjoining the *Ponte alle Grazie* (recently widened; Pl. E, F, 6, 7) is the Piazza de' Mozzi, to the right in which rises the **Palazzo Torrigiani** (Pl. E, 7), containing a valuable picture-gallery on the first floor (open on Thurs. 10-4; written catalogues for the use of visitors).


FIRENZE
e
CONTORNI.
1:55.000
Castello del Piano
Quarto
Careggi
Fiesole
M. Rinaldi
La Loggia
La Pietra
S. Marco Vecchio
Il Pellegrino
Le Cure
S. Gervasio
Campo di Marte
Coverciano
S. Domenico
M. Ceceri
Pte a Rifredi
S. Donato
Cascine
Fosso Macinante
Arno
Mugnone
Pignone
Quercce
Pod. del Chiosso
Poderaccio
Officine di Ferrovie
Pta S. Gallo
Fte S. Giovanni
Pte Rosso
Stazione
FIRENZE
Ricorboli
Gignolo
Tregoziano
Maltonaja
Stradetta
Cristofano
Peretola
Novoli
Demidoff
V. Demidoff
La Cappella
Le Piagge
Le Panche
S. Stefano in Pane
S. Marta
Montughi
Badia
Spedaluzzo
La Doccia
Vecchia
Pod. del Chiosso

Legnaja
S. Salvi
Varlungo
S. Pietro
Ricorboli
Arno
Paradiso
Galluzzo
Pozzolatico
Marignolle
Soffiano
Bellosguardo
S. Gaggio
S. Felice a Ema
Ema
Greve
Kilometres
Wagner & Debes, Leipzig

ANTE-CHAMBER: 1. *Luca della Robbia*, Portrait in relief. — To the left: I. ROOM: 7. *Andrea del Castagna*, Portrait; 9. *Lorenzo di Credi*, Portrait; *11. *Signorelli*, Portrait of a man in a red cap; 20. *Pollajuolo*, Portrait; 21. 22. Portraits; *23. *Domenichino*, Landscape; 31-34. *Filippino Lippi*, History of Esther. — To the right: CABINET: 5 and 6. Triumph of David, by *Pesellino* ('cassoni', or lids of chests). To the left of the 1st Room is the — II. ROOM: 8. 9. 22. *Pinturicchio*, Legend; *7. Madonna and Child, a 16th cent. copy from *Raphael* (original in the Bridgewater Gallery); 11. 13. *Uccello*, Procession of Argonauts, and Starting for the hunt; 10. *Andrea del Sarto* (?), Holy Family; 23. *Garafalo*, Samaritan Woman. — III. ROOM: 9. *Tintoretto*, Resurrection. — On the other side of the ante-chamber are three rooms (occupied by the family, and therefore not always accessible) with fine Dutch paintings. — The secretary also grants permission to visit the beautiful *Giardino Torrigiani*, Via dei Serragli (Pl. A, 6).

The small church of *S. Lucia* (Pl. E, 7) in the adjoining Via de' Bardi contains a relief by the *della Robbia* above the door, and an *Annunciation by *Fra Filippo Lippi* (1st Altar on the left).

In the neighbourhood is the *Palazzo Canigiani*, with a fine court in which there is an Abundantia, and a staircase with a curious central post by *Donatello;* in the interior a Madonna by *S. Botticelli.* Farther on, No. 28, is the *Palazzo Capponi*, built for Niccolò da Uzzano by *Lorenzo di Bicci.*

The LUNG' ARNO SERRISTORI, between the Ponte alle Grazie and the Porta S. Niccolò, contains the monument of *Prince Demidoff* (Pl. F, 7), to whose philanthropy Florence was much indebted, erected by Bartolini in 1870, and a marble *Carità* by Bartolozzi, presented by the prince.

Farther on is the church of **S. Niccolò** (Pl. F, 7), founded about the year 1000. At the back of the high-altar are four saints by *Gentile da Fabriano.* The sacristy contains a Madonna della Cintola by *A. Pollajuolo*, 1450 (lunette); below it a Madonna and saints by *Neri di Bicci.* In 1530, after the capitulation of the town to the Medici (p. 372), Michael Angelo lay concealed for a time in the tower of this church.

## 54. Environs of Florence.

*Compare Map.* The small numbers, which are marked on it round the town, designate the boundary of the local imposts *(Cinta daziaria):* 1. Barriera di Lung' Arno Nuovo; 2. B. delle Cascine; 3. B. Pistojese; 4. B. S. Donato; 5. B. del Mercato; 6. B. del Romito; 7. B. del Ponte Rosso; 8. B. delle Cure; 9. B. delle Forbici; 10. B. della Fonte all' Erba; 11. B. dell' Affrico; 12. B. Settignanese; 13. B. Aretina; 14. B. Ponte di Ferro di S. Niccolò; 15. B. Porta S. Niccolò; 16. B. Porta S. Miniato; 17. B. Porta S. Giorgio; 18. B. Porta Romana; 19. B. Porta S. Frediano.

The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. Those who make some stay at Florence will find ample scope for excursions in every direction. The afternoon is the most favourable time, as the city and environs are often veiled in haze in the forenoon.

*(A.)* One of the finest promenades in Italy, a hilly road recently constructed from plans by the engineer *Poggio*, called the ****Viale dei**

**Colli**, ascends the heights in windings from the Porta Romana (Pl. A, 7), the S. gate of Florence, leads along the slopes to S. Miniato, and descends in a long curve to the river, where it terminates at the upper Ponte di Ferro, near the Porta S. Niccolò (Pl. G, 8). This road, which is 19 yds. wide and nearly $3^3/_4$ M. in length, is bordered with beautiful pleasure-grounds, containing bays, elms, sycamores, and hedges of roses, over which delightful views are obtained. The road is called the *Viale Macchiavelli* from the Porta Romana to the large circular *Piazzale Galilei*, beyond which it bears the name of *Viale Galilei*. At the beginning of the latter is the *Restaurant Bonciani* (p. 366). Below S. Miniato the road passes the large ***Piazzale Michelangelo** (Pl. F, G, 8), forming a kind of projecting terrace immediately above the Porta S. Niccolò (Pl. H, 8), to which footpaths and roads descend. In the centre of the Piazza rises a bronze copy of Michael Angelo's David (p. 417), the pedestal of which is surrounded by the four periods of the day (p. 421). Charming **View hence of the town and the valley of the Arno: to the right, on the hill, lies Fiesole; then the city with S. Croce, the Cathedral, S. Lorenzo, the Palazzo Vecchio, S. Maria Novella, and the Lung' Arno; to the left are the villa-covered heights, the Fortezza del Belvedere, Bello Sguardo, and the Villa Giramonte. — A drive by the Viale dei Colli, from one gate to the other, occupies 1-$1^1/_2$ hr. (carriages, see p. 366; comp. also p. 443).

*(B.)* San Miniato, with its marble façade, on the hill to the S.E. of Florence, is a conspicuous object from many different points. It may be reached by carriage (p. 366) or on foot in less than $^1/_2$ hr. The route from the Porta S. Niccolò by the Piazzale Michelangelo (see above) cannot be mistaken. A little beyond the gate we reach the Franciscan monastery of **S. Salvatore del Monte,** with a church erected by *Cronaca* in 1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who called it 'la bella villanella'. To the left of the high-altar is a Pietà by *Giov. della Robbia*. — We now turn to the left towards the gateway of the old fortifications, constructed by Michael Angelo in 1529 as engineer to the republic, and which were defended by him during an eleven months' siege of the city by the Imperial troops. Visitors knock at the gate, and on leaving give the gate-keeper a few soldi. The church and the whole hill of S. Miniato are now used as a *burial-ground* (fine views). The monuments show the taste of the modern Florentine sculptors, who lay great stress upon an accurate rendering of clothes, lace, ornaments, and the like, and whose skill in this department finds numerous admirers.

The church of ***S. Miniato al Monte,** like the Battistero (p. 394), is one of the few existing examples of the Pisan Florentine style which preceded the Gothic, and probably dates mainly from the 12th century. It is a structure of admirable proportions, with nave and aisles, without a transept, and is in many respects a truly

classical edifice. The elegantly-incrusted façade dates from the 12th, the mosaics with which it is adorned from the 13th century. The tower was restored by *Baccio d'Agnolo* in 1519.

The INTERIOR, recently restored, rests on 12 columns (some of them antique) of white, and 3 handsome pillars of greenish grey marble, and has an open roof, tastefully re-decorated in the original style. The choir with its simple apse is raised by a spacious crypt beneath. — To the left of the entrance is the monument of the satirist, *Giuseppe Giusti.*

AISLES. On the wall on the right, Enthroned Madonna and six saints by *Paolo degli Stefani* (14th cent.); on the left a Madonna with saints and a Crucifixion, of the beginning of the 15th century. In the NAVE, between the flights of steps (16) ascending to the choir, is a chapel constructed in 1448 by Piero de' Medici from a design by *Michelozzo;* on the frieze appears the device of the Medicis, consisting of three feathers in a diamond-ring with the legend 'Semper'. Over the altar is the small crucifix which is said to have nodded approvingly to S. Giovanni Gualberto when he forgave the murderer of his brother (p. 450). In the LEFT AISLE is the Chapel of S. Giacomo, constructed soon after 1459 by *Antonio Rossellino* and ornamented by the *Della Robbia* and *Antonio Pollajuolo*, containing the monument of Cardinal Jacopo of Portugal (d. 1459); above the monument a *Madonna and Child in a medallion held by two angels; on the ceiling the Four Virtues by *Luca della Robbia.* — The *CRYPT, to which a flight of seven steps descends, does not rest on the four columns and two pillars which are prolonged in the choir above, but on 28 smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of S. Miniato. — The front-wall of the crypt, the screen of the choir, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrusted marble-work. The upper part of the APSE is adorned with a mosaic of S. Miniato before the Saviour, executed in 1297, recently restored. The five windows under the arches are closed with semi-transparent slabs of marble. Over an altar on the right, the portrait of S. Giovanni Gualberto (see above). — On the S. side of the choir is the SACRISTY (closed), erected in 1387 in the Gothic style, adorned with sixteen *Frescoes from the life of St. Benedict (his youth, ordination at Subiaco, miracles, etc.) by *Spinello Aretino* (d. 1410), a clever pupil of Giotto, whose style is studied to advantage here. Below them, admirable inlaid work in wood. — The beautiful mosaic pavement (niello, executed, according to an inscription, in 1207) also deserves inspection.

A visit to S. Miniato may be conveniently combined with a drive on the Viale dei Colli. A walk to the Piazzale Michelangelo, S. Salvatore del Monte, S. Miniato, and thence to the Torre del Gallo (see below), and back by the Poggio Imperiale to the Porta Romana (p. 442), will take about 3 hrs. in all.

*(C.)* POGGIO IMPERIALE. Immediately to the left, outside the Porta Romana (Pl. A, 7), begins the Viale dei Colli, mentioned at p. 442. To the right of it a fine avenue of lofty cypresses, evergreen oaks, and larches, embellished with a few statues, leads in 20 min. to the **Villa Poggio Imperiale.** It was thus named and almost entirely fitted up by Magdalene of Austria, wife of Cosimo II., and afterwards adorned with various works of art, which were removed in 1860. The handsome edifice is now occupied by the *Instituto della SS. Annunziata*, a girls' school, and is not accessible.

The road now divides: that to the *right* leads to Galluzzo and the Certosa (see below); that to the *left* (soon passing a group of houses, following the Via del Pian Giullari, and ascending the height, where at a bifurcation of the road, a bye-road in a straight

direction is to be followed) leads to the **Torre del Gallo,** so called after a family of that name, and containing various reminiscences of *Galileo*, who from this tower is said to have made several important astronomical observations. Fine *Panorama (fee). — S. Miniato is about 25 minutes walk from this point (comp. Map).

The road to the right passes (¼ hr.) several houses and villas, among which is the **Villa of Galileo,** marked by a bust and inscription, where the great astronomer passed the last years of his life (1631-42), surrounded by a few faithful friends and latterly deprived of sight, and where he was visited by his illustrious contemporary Milton. — A short distance hence, near the church of *S. Margherita a Montici*, stands the villa where *Francesco Guicciardini* wrote his history of Italy. Here too, on 12th Aug., 1530, the Florentines, who had been betrayed by their general Malatesta, signed the articles by which the city was surrendered to the Imperial troops and thus became subject to the rule of the Medici. From that event the house derives its name *Villa delle Bugie* ('villa of lies').

*(D.)* LA CERTOSA IN THE VAL D'EMA is 3 M. distant by the high-road from the Porta Romana (Pl. A, 7; carr. 6 fr.; omnibus from Porta Romana every hour from 8 a.m. to 8 p.m., 50 c.). To the right, as the height beyond the gate is ascended, rises the church of *S. Gaggio;* farther on is the village of *Galluzzo*, beyond which the brook *Ema* is soon reached. On the hill of *Montaguto*, which is clothed with cypresses and olive-trees, at the confluence of the Ema with the *Greve*, rises the imposing ***Certosa di Val d'Ema,** resembling a mediæval fortress. The monastery, which is approaching dissolution and contains a few inmates only, was founded in 1341 by *Niccolò Acciajuoli*, a Florentine who had settled at Naples and there amassed a large fortune by trading. The porter (1-2 pers., 50 c.) shows the church, or rather the series of chapels of which it consists, and the monastery with its various cloisters.

CHURCH. Magnificent pavement and fine carved stalls (of 1590); over the altar, Death of St. Bruno, a fresco by *Pocetti.* — *RIGHT SIDE-CHAPEL, in the form of a Greek cross, erected by *Orcagna:* to the left St. Francis by *Cigoli;* SS. Peter the Martyr, George, Jerome, Francis, two Madonnas, and the *Trinity, of the *School of Giotto.* A staircase to the left descends to a chapel with the *Tombs of the *Acciajuoli;* monument of the founder *Niccolò* by *Orcagna* (1366); three monumental slabs, that of a *Young Warrior by *Donatello;* tombstone of a cardinal of the family by the same, the ornamentation by *Giuliano da San Gallo.* — We then return through the church and enter the CLOISTERS, with stained glass by *Giovanni da Udine.* — To the right is the CHAPTER HOUSE: **Mariotto Albertinelli*, Crucifixion (fresco of 1505); monument of Bishop Buonafide by *Giuliano da San Gallo.* — We next enter the monastery-garden, which also serves as a burial-ground, and is surrounded by handsome cloisters. Some of the empty cells, which enclose the building like pinnacles, command picturesque views, especially through the valley of the Ema towards Prato and the Apennines. — At the *Spezeria* of the monastery good Chartreuse and various perfumes may be purchased.

*(E.)* ***Bello Sguardo,** to the S.W. of Florence, is celebrated for the delightful prospect it commands, which the traveller should on no account fail to visit. From Porta Romana (Pl. A, 7) the town-wall must be followed to the right and the second road to the left taken. This first leads to an open space with the small

church of *S. Francesco di Paola*, which contains the monument of Benozzo Federighi, Bishop of Fiesole, by *Luca della Robbia*. The carriage-road is then followed in a straight direction, and on the height, where it divides, the road to the left is taken (a few paces beyond this point the road to the Monte Oliveto diverges to the right, see below). At the next bifurcation a side-path to the left is followed, which in a few minutes leads to the ***Bello Sguardo* (visitors ring; fee 2-3 soldi on leaving). The view embraces Florence, with the Pitti Palace, S. Croce, the Palazzo Vecchio, Or S. Michele, the cathedral, S. Lorenzo, S. Maria Novella, etc.; to the right, on the height, S. Miniato, opposite the spectator lies Fiesole; to the left, the populous valley of the Arno, over which tower the distant Apennines. The view is seen to the best advantage towards sunset. — In the vicinity is the *Villa degli Albizzi*, with a bust of Galileo and an inscription to the memory of that illustrious astronomer, who frequently resided here and cultivated the garden with his own hands.

Those who wish to visit the Bello Sguardo from the Porta S. Frediano follow the city-wall to the left and take the first road to the right, leading to the above-mentioned church of St. Francesco.

*(F.)* **Monte Oliveto.** About 1/3 M. beyond the Porta S. Frediano (Pl. B, 4) the 'Via di Monte Oliveto' diverges to the left from the Leghorn road, and reaches the entrance to the garden of the monastery after 1/2 M. (key to obtain access to the point of view, next door, No. 6, 10-15 c.). A slight eminence here planted with cypresses commands an admirable *Prospect: N.W. the beautiful valley of Florence, with Prato and Pistoja, enclosed by mountains, over which rises one of the peaks of the marble-mountains of Carrara; N.E. lies Florence, then Fiesole with its numerous villas; E. the Fortezza di Belvedere and S. Miniato; in the background the barren mountain-chain of the Casentino. Towards the S. the view is excluded by the intervening heights. The monastery-buildings are now used as a military hospital.

The *Badia di S. Bartolommeo di Monte Oliveto*, erected in 1334, possesses frescoes by *Pocetti;* in the refectory an Annunciation by *Dom. Ghirlandajo*. — From the suburb of *S. Frediano* a suspension-bridge (5 c.; Pl. A, 1, 2) leads to the *Cascine*.

*(G.)* The ***Cascine,** or park of Florence, lies to the W., beginning near the *Nuova Barriera* (in the Piazza degli Zuavi, Pl. A, B, 1, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone. It affords delightful and refreshing walks to the traveller fatigued with sight-seeing. The name is derived from a farm to which it once belonged (cascina, i. e. dairy). It is a fashionable rendezvous in the afternoon. — Outside the town, immediately to the left, is a small *Café*. — About the middle of the Cascine is a large open space, *Piazzone* (where a military band plays several times a week), surrounded by several country-houses

(*Casino delle Cascine*, a café-restaurant like Doney's, p. 365), a gay and favourite resort towards sunset. Beyond this spot the park is comparatively deserted, and it terminates about 1 M. farther, where the large monument of the *Rajah of Kohlapore*, who died at Florence in 1870, and whose body was burnt at this spot, is situated. — *Tramway* from Piazza Nuova di S. Maria Novella to the Cascine every 5 min.; steam-tramway every 2 hrs. (p. 367).

On the same road lies **Poggio a Cajano** (tramway every 2 hours from Piazza Nuova di S. Maria Novella, see above; a pleasant drive of 1½ hr.; permessi for the villa in the Palazzo Pitti). The village contains two very unpretending inns (*Italia* and *Falcone*). At the end of the village stands the *Villa*, built for Lorenzo il Magnifico by *Giuliano da Sangallo* in a simple rustic style, and still entirely without modern additions. It is surrounded by a fine old park and commands a beautiful view of the Tuscan mountains. It is now a royal possession. The chief room of the 2nd story is adorned with frescoes by *Andrea del Sarto* (Cæsar receiving the tribute of Egypt), *Franciabigio* (Triumph of Cicero) and *Aless. Allori* (Flaminius in Greece, and Scipio in the house of Syphax, 1580); the subjects are supposed to typify events in the history of the Medici as narrated by Giovio. — The loggia has a fine stucco-ceilng.

From Piazza della Stazione (Pl. D, 3) the tramway (p. 367) proceeds to the *Ponte a Rifredi* (railway-station, see p. 364). Near the ancient church of *S. Stefano in Pane*, lies the **Villa Careggi**, the property of the grand-dukes down to 1780, afterwards that of the Orsi family, and now owned by Count Buturlin. The villa was erected by *Michelozzo* for the first Cosimo, who terminated his brilliant career at this house in 1464. This was also once the seat of the *Platonic Academy* (p. 373). Lorenzo il Magnifico, grandson of Cosimo, also died at Careggi (1492). Fine view of the environs. A few frescoes by *Pontormo* and *Bronzino* and a series of portraits are reminiscences of the history of this edifice.

Farther W. is the **Villa della Petraia**, with delightful gardens, erected by *Buontalenti*, and adorned with paintings by *Andrea del Sarto* and *Daniele da Volterra*. The villa, which is now fitted up as a royal residence, is most conveniently reached from the railway-station *Castello* (p. 364). Near it is the *Villa Quarto*, with beautiful gardens, formerly the property of the Medici, now that of Countess Stroganoff.

From railway-stat. *Sesto* (p. 364) a visit may be paid to the great porcelain-manufactory *della Doccia*, the property of *Marchese Ginori*, who possesses a villa here. The proprietor has successfully revived the ancient majolica manufacture, and produces excellent copies of Della Robbia work (permessi in the depôt of the factory, in the Via Rondinelli). — By taking the tramway to Sesto, we pass the villa of *Marchese Corsi*, the celebrated grower and exporter of plants, which is interesting to botanists and horticulturalists (permessi at Via Tornabuoni 20, or Via dei Pescioni 5).

*(H.)* FIESOLE, on the height to the N. of Florence, is 3 M. distant (omnibus, starting from the little Piazza del Capitolo, to the S. of the Piazza del Duomo, three times daily, 1 fr.; carr. 7-8 fr., stipulate for a visit to the Badia; see p. 448). We leave the town by the *Porta S. Gallo* (Pl. H, I, 1), where a *Triumphal Arch* of no artistic merit, erected in 1738, commemorates the entry of the grand-duke Francis II. Outside the gate rises a handsome new colonnade. — We follow the Viale Militare (Pl. I, 1), cross the Piazza delle Cure, and then ascend the left bank of the *Mugnone* (Via Boccaccio), an insignificant stream, which however in rainy weather sometimes causes great devastation. In about 20 min. the *Villa Palmieri*, now the property of the Earl of Crawford, is passed

on the right. Boccaccio makes this the residence of the narrators in his Decamerone during the plague in 1348. The road then ascends rapidly between garden-walls, and reaches in 20 min. more —

The church of S. Domenico di Fiesole, in the former monastery of which the pious *Fra Giovanni Angelico* lived before his removal to S. Marco at Florence; the choir of the church contains a Madonna with saints, painted by him, and a Baptism of Christ, a good picture by *Lorenzo di Credi*. (Opposite the church the 'Via della Badīa' diverges to the left, see p. 448.) — The road divides here: the old road to the left leads past the *Villa Mozzi*, once a favourite residence of Lorenzo il Magnifico, reaching the height in 20 min.; the new road to the right winds gradually upwards, passing several pretty villas, and finally skirting the S. side of the ancient Etruscan wall of Fiesole. Fine, open views.

This excellent road is indebted for its construction principally to the *Golden Book* of Fiesole. This venerable volume enjoys the privilege of ennobling those whose names are inscribed on its pages, and, when the Fiesolans were desirous of constructing the road, their 'golden book' distributed its favours extensively among the Florentines and others in return for a substantial equivalent.

**Fiēsole** (**Trattoria l'Aurora*, fine view; *Feruccio*, with a view of Pratolino and the upper Mugnone Valley), Lat. *Faesulae*, is an ancient Etruscan town, the Cyclopean walls of which are still partly preserved. The town, the seat of a bishop, but now of no importance, contains 2800 inhab., who like most of the natives of this district are engaged in straw-plaiting (purchasers of their wares should as a rule give only half the price demanded).

On the height we enter the spacious Piazza of Fiesole, and perceive immediately opposite us the *Cathedral*, one of the earliest and simplest examples of the Tuscan style, begun in 1028 by Bishop Jacopo Bavaro, shortly after the destruction of the ancient Fæsulæ by the Florentines, but not completed till 1201. At present the interior is entirely out of repair; but the building is said to be on the point of being restored. It is a basilica of poor exterior, with a spacious crypt beneath the lofty choir.

Over the altar, statues by *Andrea Ferrucci*. The chapel to the right of the choir contains the *Monument of Bishop Salutati (d. 1465), by *Mino da Fiesole*, opposite which is a *Basrelief by the same master, representing the Madonna with St. Remigius and St. Leonhard, in the foreground the Infant Christ, and John the Baptist with a beggar. On the entrance-wall, over the door: *St. Romulus, with rich frame by *Luca della Robbia*.

Behind the cathedral is the 'Ingresso agli Scavi' (50 c.). We first reach a well-preserved fragment of the *Ancient Etruscan Wall*, and next the entrance of an *Ancient Theatre*, excavated since 1873. Sixteen tiers of stone seats, in a semicircle 37 yds. in diameter, are now visible. The stage faces the S.

Opposite the cathedral, on the W. side of the piazza are the *Episcopal Palace* and the *Seminary*. — On the E. side of the piazza is the *Palazzo Pretorio*, of the 13th cent., bearing the arms of the

magistrates (podestà); on the ground-floor is the *Museo Fiesolano*, containing the yield of the excavations mentioned above. Adjacent to it is the old church of *S. Maria Primerana*, of the 10th cent., containing a tabernacle in terracotta of the school of the *della Robbia*; on the right a portrait-head of *Giul. da San Gallo* by himself.

The site of the old Acropolis of Fæsulæ is occupied by a *Franciscan Monastery*, to which the street ascending to the W. opposite the cathedral leads. On the right, a little below the monastery, rises the venerable church of *S. Alessandro*, with 15 antique columns of cipollino, probably occupying the site of a heathen temple. The plateau in front of it commands a beautiful and extensive *View of the valley of Florence, bounded on the S. by several ranges of hills, on the E. by the mountain-chain of the Casentino, and on the W. by the heights of Monte Albano, beyond which the mountains of Carrara stand prominently forth.

Those who have time should ascend the eminence a little to the E. of Fiesole, which is higher than the Franciscan monastery and commands an uninterrupted panorama.

In the midst of a wood about 6 M. to the N. of Fiesole and a little to the right of the road from Florence to Bologna, near the village of Macioli, lies **Pratolino**, a villa belonging to the former grand-dukes. The château built by Buontalenti at the instance of Francesco de' Medici, son of Duke Cosimo I., for the reception of Bianca Capello (p. 428) has long been in ruins; and almost the only relic of its former splendour is a colossal crouching figure (62 ft. high) representing the Apennine Mts.

On the way back we may visit the **Badia di Fiesole,** 1/4 M. to the W. of S. Domenico (p. 447), a monastery founded in 1028, occupied first by Benedictine, afterwards by Augustinian monks. It was re-erected by *Brunelleschi* in 1462, by order of Cosimo the Elder, and forms a remarkably attractive pile of buildings. The *Loggia near the garden, and the charming view from the garden through the peaceful valley, to Florence, are noteworthy.

The Church, with a transept, but destitute of aisles, is covered with circular vaulting, and is of noble proportions throughout. The part of the façade which is decorated with black and white marble belongs to the older structure, and is older than S. Miniato (p. 443). In the interior are several tombstones of the celebrated families of the Salviati, Marucelli, Doni, etc. — The Refectory contains a quaint fresco by *Giovanni da San Giovanni* (d. 1636), representing angels ministering to Christ in the wilderness; the reading-desk is by *Brunelleschi*.

The monastery, which was highly favoured by the Medici, was frequently the residence of members of the 'Platonic Academy'. Pico of Mirandola here worked at his exposition of Genesis. After the suppression of the monastery (1778), the printing-office of the learned *Francesco Inghirami*, where a number of important works were published, was established here. It is now occupied by a farm.

The road now descends and follows the right bank of the Mugnone to Florence, between a constant succession of garden-walls.

*(I.)* About 3/4 M. from the *Porta alla Croce* (Pl. I, 6) [Tramway from Piazza de' Giudici (p. 367), to the *Barriera alla Croce*, and thence a few yards to the left; or omnibus for Settignano, which passes the convent, every 1/2 hr. from the Porta alla Croce],

are situated the remains of the monastery of **S. Salvi,** of the order of Vallombrosa, and mentioned as early as 1084, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence. The former refectory (25 c., Sun. free) contains a well-preserved and finely-coloured *Fresco by *Andrea del Sarto* (1526-27), representing the Last Supper (Christ is about to take a piece of bread to dip in the dish; Judas already has the sop in his hand).

The painting 'is calculated to be seen at a burst on entering the door. . . . It is marvellous how the shadows cast by the figures, and the parts in them turned away from the light, keep their value; how the variegated tints preserve their harmony'. — *C. & C.*

The traveller may walk hence through the valley of the Arno to *Compiobbi* (see below), and return to Florence by the last train.

*(K.)* VALLOMBROSA. A visit to this celebrated monastery may be accomplished from Florence in one day; it is advisable, however, to start on the previous evening and pass the night at Pelago. If the excursion includes the Casentino Valley and the monasteries of Camaldoli and Alvernia, three or four days will be required.

The train from Florence to Arezzo should be taken as far as Pontassieve (in 55 min.; fares 2 fr. 30, 1 fr. 55, 1 fr. 10 c.). From the central station near S. Maria Novella the train performs the circuit of the city, and stops at the station near *Porta Croce*, which may be more conveniently situated for some travellers than the principal station. It then skirts the right bank of the Arno. The valley soon contracts. 8 M. *Compiobbi*, a small village, lies in a richly-cultivated district, above which rise barren heights.

13 M. **Pontassieve** (**Vapore, Italia;* one-horse carriage to Pelago 5-6 fr.), a small village at the confluence of the *Sieve* and Arno, formerly derived some importance from its situation on the high-road through the valley of the Sieve and over the Apennines to Forli.

Quitting the railway-station, we follow the broad road to the right (carr. to Vallombrosa in 2-3 hrs., for 1 pers. 10-12 fr., carr. and pair 20 fr.), which after a few hundred paces crosses the Sieve. At (3 M.) the point where the road divides for the third time, we descend to the right, and proceed to (2¼ M.) the village of **Pelăgo** (*Locanda al Buon Cuore*, clean and good, previous agreement necessary; mule to Vallombrosa 5 fr.). The road next leads by *Paterno* (3¾ M. from Pelago, one-horse carr. 5 fr.; Albergo, dépendance of the Croce di Savoia in Vallombrosa, 'pension' 6 fr.), formerly the monastery-farm, now a royal agricultural institution, to the village of *Tosi*, 1½ M. farther. Those who make the excursion in one day need not go by Pelago, but may proceed direct from Pontassieve to Paterno and Tosi. The road ascends hence to the left, traverses meadows, underwood, and pine-forest, and about halfway up the Pratomagno mountain reaches —

**Vallombrosa** (2980 ft.), situated in a shaded and sequestered spot. The monastery was founded about 1050, and the present buildings date from 1637. It was suppressed in 1869, and has

since been occupied by the *R. Instituto Forestale*, or forest-school. There are now only a few monks here, who celebrate service in the noteworthy church, and attend to the meteorological observatory. In the *Albergo della Croce di Savoia* (on the site of the former Foresteria), 'pension' 7-8 fr., in July and August 9-10 fr. with wine.

The monastery of Vallombrosa was founded by *S. Giovanni Gualberto*, the scion of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of the age to follow the bloody law of retaliation. Descending one Good Friday from the church of S. Miniato near Florence, accompanied by armed followers, he suddenly encountered the assassin at a narrow part of the road. The latter fell at his feet and implored for mercy. The knight, suddenly moved by a generous impulse, forgave his enemy, and resolved for ever to renounce the world and its passions. He accordingly retired to the cloister of S. Miniato; but finding the discipline there too lax, he betook himself to this lonely spot and founded Vallombrosa.

*Il Paradisino*, or *Le Cette*, a small hermitage situated on a rock, 1/4 hr. to the left above the monastery, and now uninhabited, commands an admirable survey of the latter, which lies 266 ft. below, and of the broad valley of the Arno as far as Florence, half of the cathedral-dome of which is visible behind a hill. The horizon is bounded by the marble-hills of Carrara.

Another good point of view is situated 1 M. to the S. of the monastery. The path leads to the left of the inn, and immediately beyond it passes a spring (to the right), then traverses the wood, and reaches a projecting rock commanding an extensive view of the valley of the Arno. The pretty villa of De Resi is next passed.

The ascent of the **Pratomagno** from Vallombrosa occupies 4-5 hrs. (guide 2 fr.). The path traverses dense pine-forest, then dwarfed beech-underwood, and finally green pastures. The view from the summit, which is 5323 ft. above the sea-level, is obstructed on the N. and S. by peaks of equal elevation. To the E. lies the green Casentino Valley, bounded on the N.E. by the lofty Monte Falterona, where the Arno rises; W. the fertile and richly-cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is visible in the extreme distance.

From the Pratomagno a steep path descends through woods and ravines (1 1/2 hr.), skirting the brook *Solano*, passing *Celica* and several other mountain-villages, and leading to the picturesque market-town of *S. Niccolò*, commanded by the ancient fort of that name, and situated at the confluence of the Solano and Arno, where the fertile Casentino expands. A good carriage-road leads from S. Niccolò to Poppi (3 3/4 M., carr. 2 1/2 fr.). We cross the river, beyond which a good road leads to the right, passing the ancient church of *Campaldino*, where in a sanguinary conflict, on 11th June, 1289, Dante distinguished himself by his bravery, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibellines. The next place of importance is *Poppi* (see below).

*(L.)* **Camaldoli** and **La Verna.** (This excursion requires three days: 1st Day, from Pontassieve or Vallombrosa to Camaldoli viâ Pratovecchio; 2nd Day, by La Verna to Bibbiena; 3rd Day, to Arezzo.) The carriage-road from Pontassieve (p. 449) to the Casentino crosses the *Consuma Pass*, about 9 M. distant, which may also be reached from Vallombrosa by a bridle-path (guide necessary,

2 hrs.). The *Osteria della Consuma*, the inn of a small mountain-village, is tolerable. The road traverses the lonely height of the *Monte Consuma* for 3 M., after which a view of the valley of the Arno is gradually disclosed. About 6 M. farther, near the extensive ruins of the castle of *Romena*, the road divides; that to the left leads to **Pratovecchio**, a short distance farther, and beyond it to *Stia*. From Pratovecchio pedestrians may proceed by *Moggiona* to Camaldoli in 3 hours. The road to the right leads by *Castel S. Niccolò* to *Poppi* (12 M. from Consuma), the capital of the *Casentino Valley*, situated on a hill rising above the Arno. Its old castle with its lofty tower, erected in 1274, is conspicuous far and wide. Passing *Ponte a Poppi* (*Alb. Vezzosi), a few houses at the foot of the hill, we next reach **Bibbiena** *(Alb. Amorosi)*, 4½ M. farther (diligence in the afternoon, in ¾ hr.) the birthplace (in 1470) of Bernardo Divizio, afterwards Card Bibbiena, the patron of Raphael. — From Bibbiena Camaldoli is reached by *Soci* and *Partina* in 5-6 hrs., and Alvernia by the valley of the *Corsalone* in 2 hrs. The direct footpath between the monasteries may be traversed in 4 hrs.

The ancient abbey of **Camaldoli** lies in a grassy valley surrounded by forest. It was founded soon after the year 1000 by St. Romuald, but frequently destroyed by fire and devastated by war, in consequence of which the church was re-erected in 1523, and again in 1772. It has recently been suppressed by the Italian government, like all the other monasteries in Italy. The environs are wild and beautiful. A zigzag path ascends rapidly (¾ hr.) to the *Sacro Eremo*, a second monastery with hermitages, founded by St. Romuald in 1046. The name of the place is said to be derived from Campus Maldoli, after a certain pious Count Maldolus, who presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity, and erudition extended throughout the whole of Italy, although the number of their cloisters was never great. Camaldoli, as well as Vallombrosa, lost its valuable library and many treasures of art through the rapacity of the French in 1808.

The *Views from the narrow mountain-ridge at the back of Camaldoli, especially from the summit which is not planted with trees, called the **Prato al Soglio*, are very extensive and beautiful. To the N.E. the houses of Forlì may be distinguished, still farther off the site of Ravenna, and in the extreme distance the glittering Adriatic; W. the chain of the Pratomagno and the green dales of Vallombrosa, the lower valley of the Arno as far as the Maremme of Pisa and Leghorn, and beyond them the Mediterranean. The spectator here stands on one of the summits of the 'back-bone of Italy', whence innumerable mountains and valleys, as well as the two different seas, are visible.

The source of the Arno (4250 ft.) on the *Falterona* may be visited hence, and the excursion may be extended to the summit of the mountain by those who have energy for the ascent. Dante, who in the 14th canto of the Purgatorio describes the course of the Arno, accompanying it from its source to its mouth with bitter complaints of the swine of the Casentino, the dogs of Arezzo, the wolves of Florence, and the foxes of Pisa, perhaps visited the Monte Falterona in person. — Travellers generally proceed from Camaldoli to **La Verna**, a rough walk of 5-6 hours. The S. height is ascended as far as the chapel of St. Romuald; then to the right a descent to *Moggiona*, beyond which the path turns to the left, traversing a long and fatiguing succession of gorges and slopes; the path at the base of the mountains is therefore preferable. The market-town of *Soci* in the valley of the *Archiano* is first reached, then the profound valley of the *Corsalone;* beyond it rises a blunted cone, on which the path ascends in windings to a stony plain with marshy meadows. Above

this rises the abrupt sandstone mass of the *Verna*, to a height of 850 ft. On its S.W. slope, one-third of the way up, and 3906 ft. above the sea-level, is seen a wall with small windows, the oldest part of the monastery, built in 1218 by St. Francis of Assisi. The church dates from 1264. In 1472 the monastery was entirely destroyed by fire. Beautiful forests are situated in the vicinity, from the openings in which imposing mountain-views are often enjoyed. One of the grandest points is the **Penna della Verna* (4796 ft.), or ridge of the Verna, also known simply as *l'Apennino*, 'the rugged rock between the sources of the Tiber and Arno', as it is called by Dante (Paradiso ii., 106). To the E. are seen the lofty *Sassi di Simone*, the mountains which bound the Tuscan Romagna in the direction of the republic of San Marino; N.E. the sources of the Tiber are situated behind the *Fumajolo*.

Near the monastery are the *Luoghi Santi*, a number of grottoes and rock-hewn chambers in which St. Francis once lived. The church contains no pictures worthy of mention, but several excellent reliefs in terra-cotta, especially an *Annunciation by *Luca della Robbia*.

To the S., not far from the monastery, is situated the ruined castle of *Chiusi*, occupying the site of the ancient *Clusium Novum*, where Ludovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 6th March, 1475, at *Caprese*, in the valley of the *Singorna* in the vicinity, but in 1476 his parents removed to *Settignano*, in the vicinity of the quarries.

The traveller is recommended to return from Bibbiena to Florence by Arezzo (diligence every afternoon in $3^3/_4$ hrs.; one-horse carr. 10 fr.). The road follows the left bank of the Arno, passing several small villages, quits the river at *Giovi*, and entering the rich *Val di Chiana* leads to —

**Arezzo** *(Inghilterra; Vittoria; Globo; Cannon d'Oro)*, a town with 12,000 inhab. (with the adjoining villages 39,000), a provincial capital, and the birthplace of Mæcenas, Guido Aretino, Petrarch, Pietro Aretino, Spinello Aretino, Vasari, and many other celebrated Italians. It possesses several interesting churches. That of *S. Francesco* contains noteworthy frescoes of the 15th century, of which the chief are those by Piero della Francesca in the choir. *S. Maria della Pieve*, of the 9th cent., has a tower and a very curious façade of 1216. The *Cathedral*, a remarkable specimen of the Italian Gothic style, begun in 1177, is embellished with several beautiful stained-glass windows and well-sculptured monuments; its façade is unfinished. *S. Annunziata*, a fine Renaissance edifice, was in great part built by *Ant. da Sangallo*. The church of *S. Domenico* is embellished with frescoes by Spinello Aretino and others. The *Museum*, in the Piazza Grande, containing a rich palæontological collection, Roman and Etruscan antiquities, and fine majolica of the 15th cent., and the *Pinacoteca Bartolini* in the *Palazzo Capel di Ferro*, also merit a visit. The Accademia Aretina di Scienze, Lettere, ed Arti holds its meetings in the *Badia di S. Fiore*; in the library, formerly the refectory, is a fresco by Vasari.

Arezzo is a station on the line Florence-Perugia-Rome (express to Florence in $2^1/_4$ hrs.; fares 9 fr. 95 c., 7 fr.; ordinary train in $3^1/_2$ hrs.; fares 9 fr. 45, 6 fr. 50, 4 fr. 50 c.). Arezzo, and thence to Perugia, etc., see *Baedeker's Central Italy*.

CORSICA
1:1,350,000
Deutsche Meilen (15 = 1°)
English miles (69,16 = 1°)
Kilomètres (111,307 = 1°)
Capo Corso
Rogliano
M. Alticcione
Nonza
Brando
Golfo di S. Fiorenzo
Bastia
Isola Rossa
Corbara
Algajola
Golfo di Calvi
Belgodere
Stagno di Biguglia
Borgo
Vescovato
Calenzana
Porto di Galeria
Golfo di Porto
Capo Rosso
Corte
M. Rotondo
Stagno di Diana
F. Tavignano
Stagno d'Urbino
Golfo di Sagona
Stagno di Palo
AJACCIO
Golfo d'Ajaccio
M. l'Incudine
Golfo di Valinco
Olmeto
Propriano
Sartene
Golfo di Porto Vecchio
Porto Vecchio
Golfo di Pinarello
G. di Santa Manza
Bonifacio
Str. di Bonifacio
Wagner & Debes, Leipzig

# VIII. Corsica.

**Steamboats.** — I. FROM MARSEILLES TO AJACCIO (212 M., in 14-20 hrs.); *Compagnie Générale Transatlantique* every Tuesday, fares, 1st cabin 28 fr., 2nd cabin (also comfortable) 18 fr., food included (private cabin with one bed 50 per cent more); *Compagnie Valéry* every Friday. — II. FROM MARSEILLES TO BASTIA: *Compagnie Fraissinet* every Sunday direct, and every Tuesday viâ Nice (leaving Nice on Wednesday); *Compagnie Valéry* every Sunday. — III. FROM MARSEILLES TO CALVI OR ISOLA ROSSA (alternately): *Compagnie Fraissinet* once weekly. — IV. FROM LEGHORN TO BASTIA (72 M., in 6-7 hrs.): *Società Rubattino* once weekly (1st cab., 16 fr. 20 c.); *Compagnie Fraissinet* and *Compagnie Valéry*, each once weekly (usually Wednesday). — Embarkation by small boat, 1 fr.

**Diligences** run from Ajaccio and Bastia to all the principal places in the island.

RAILWAY from *Ajaccio* to *Bastia* in course of construction, portions of which will very soon be opened for traffic.

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**Corsica** (French *La Corse*), situated between 43° and 41° 21′ N. latitude, 56 M. distant from Italy and 111 M. from France, and separated from Sardinia by the Strait of Bonifacio, which is 9 M. in width, possesses an area of 3386 sq. M., and a population of 258,000 souls (census of 1872). A broad mountain-chain, terminating towards the N. in the Capo Corso, consisting of grey granite and limestone formations, occupies almost the entire island. On the W. it rises abruptly from the sea, forming a number of bold promontories and deeply indented bays. On the E. side, towards Italy, the alluvial deposits have been more abundant, and have formed a level coast of some breadth. The vast height to which the mountains rise within a comparatively small space (e.g. Monte d'Oro 8690 ft., Monte Rotondo 9053 ft.) imparts a wild and imposing character to the scenery. Nine-tenths of the area of the island are uncultivated, while the mountains for the most part are clothed with magnificent forests. The Flora of the island is remarkable for its rare luxuriance and diversity, comprising specimens of almost every species of plant found on the shores of the Mediterranean. The timber of Corsica was highly esteemed by the ancients, and still supplies most of the French and Italian dockyards. Its mineral wealth, however, is far inferior to that of Sardinia.

The character of the natives, notwithstanding the levelling and equalising effects of advancing civilisation, corresponds with the wild aspect of their country, and, at least in the more remote districts, still retains many of those peculiar features described by ancient writers. Their insatiable thirst for revenge *(vendetta)*, formerly one of the chief causes of the depopulation of the island, has never been thoroughly eradicated. The perpetrators of these dark deeds retire as outlaws *(banditi)* to the mountains, where, hunted like wild beasts by a corps of gensdarmes constituted for this express purpose, they frequently protract their miserable existence for many years. At the same time this revengeful ferocity is to a certain extent compensated for by bravery, love of freedom, simplicity of manners, and hospitality, virtues which usually characterise a vigorous and primitive race. Their ballads, too, and especially their dirges *(vocĕri)*, are replete with poetical pathos.

The situation and climate of the island are Italian, as was also its history down to the year 1768. Since the beginning of the present century its union with France has been still more closely cemented by its connection with the family of Napoleon. It now forms the 86th Department, the capital of which is Ajaccio, and is divided into 5 Arrondissements: Ajaccio, Bastia, Calvi, Corte, and Sartene. An Italian dialect is still the language of the natives, but French is used for all official purposes, and is spoken by the educated classes.

The great attractions of Corsica are its beautiful scenery and its interesting historical associations, for it can boast of no antiquities or treasures of art. A visit to the island is now easily accomplished. A week's stay will enable the ordinary traveller to become acquainted with Ajaccio, Corte (ascent of Monte Rotondo), and Bastia. Those who desire a more thorough insight into the resources of the country and the character of the natives will encounter serious difficulties, and should endeavour to obtain introductions to inhabitants of the island.

Corsica, like its sister-island Sardinia, which was peopled by the same race, never attained to a high degree of civilisation in ancient times. The whole island is depicted as having been a wild and impenetrable forest, of very evil reputation. Its possession was nevertheless keenly contested by the great naval powers of ancient times. The Phocæans, banished from Asia by the Persians, founded the town of Alalia (afterwards Aleria) on the E. coast, at the mouth of the Tavignano, B. C. 556. After a great naval battle in 536, however, they were compelled by the allied Etruscans and Carthaginians to abandon their settlement and migrate to Italy, where they founded the town Elea, or Velia, in Lucania. The island then became subject to the Etruscans, and subsequently to the Carthaginians, from whom it was wrested by the Romans in 238. Under Marius and Sulla the colonies of Aleria and Mariana were established on the E. coast, but both were subsequently destroyed. The island was frequently used as a place of banishment, as in the case of the philosopher Seneca, who spent eight years here during the reign of the Emp. Claudius. His account of the country and its inhabitants is by no means flattering, and the Corsicans sometimes declare that 'Sencca era un birbone'. The following lines written by him are to this day partially true:

'Prima est ulcisci lex, altera vivere raptu,
Tertia mentiri, quarta negare deos'.

After the fall of the Western Empire Corsica frequently changed masters; the Vandals, Byzantines, Ostrogoths, Franks, and Saracens rapidly succeeded each other in its possession. In 1070 the Pisans, and in 1348 the Genoese obtained the supremacy, which the latter retained till the 18th century. Their oppressive sway, however, gave rise to a long series of conspiracies and insurrections, in many of which a number of remarkable characters and bold adventurers distinguished themselves. Thus Arrigo della Rocca, Vincentello d'Istria, and Giampolo da Leca in the 14th and 15th cent., and Renuccio della Rocca and Sampiero di Bastelica (killed on 17th Jan., 1567) in the 16th century. At length, in 1729, the universal disaffection to Genoa began to assume a more serious aspect, notwithstanding the efforts made by the Republic to stifle it with the aid of German auxiliaries. The last of a long succession of adventurers was a Baron Theodore Neuhof, from Westphalia, who landed on 12th March, 1736, at Aleria, near the mouth of the Tavignano, attended by a number of followers, and provided with warlike equipments. He was shortly afterwards proclaimed King of Corsica, under the title of Theodore I., but his success was short-lived, and he was soon compelled to quit the island, for the Genoese were assisted by the French. Theodore returned twice subsequently to Corsica, but was ultimately compelled to seek an asylum in London, where he died in obscurity in 1756. Meanwhile the Corsicans, under the command (from 1755) of the heroic Pasquale Paoli (born in 1724 at Stretta, a village among the mountains S.W. of Bastia; died in London in 1807), fought so successfully against the Genoese, that the latter lost the whole island with the exception of Bastia. By the Treaty of Compiègne in 1768 Genoa ceded Corsica to the French, who however were still strenuously opposed by Paoli and other leaders, and were unable thoroughly to assert their supremacy until 1774. After the French Revolution Paoli returned from England to Corsica, after an exile of 20 years, and became president of the island. Internal dissensions, however, again springing up, the English were invited by Paoli to his aid, and in 1794, under Hood, conquered the island. In 1796 they were compelled to abandon their conquest, and since that period Corsica has belonged to France.

## Ajaccio.

**Hotels.** *Hotel Germania, Cours Grandval, R. to S. 3-5 fr. and upwards, 'pens.' 7 fr. without wine; Bellevue, well spoken of; *Hôtel de France, in the Place Bonaparte, R. from 2½, déj. 2½, D. 3 fr., 'pens.' with wine 8-10 fr.; Britannia and Hôtel du Nord, both in the Cours Napoléon, 'pens.' 6 fr. *Pension Müller*, with rooms facing the S., 10 fr. *Private Apartments* from 40 fr. per month (without attendance).

**Cafés.** *Roi Jérôme*, Rue du Marché; *Solferino*, *Velten*, *de France*, all in the Cours Napoléon.

**Post and Telegraph Office** in the Cours Napoléon.

**Banker:** *M. Pozzo*, Boulevart Roi Jérôme.

**Physician:** *Dr. Wagner* (Swiss).

**Carriage** per hour 2, per day 15-20 fr. — *Saddle-horse* 3 fr. per half-day. — *Rowing-boat* to carry 1-10 persons 3 fr. per hour.

**Climate.** Ajaccio is admirably sheltered by lofty hills on the N., N.E., and E., but is sometimes visited by violent winds from the S.W. The mean annual temperature is about 3° Fahr. higher than that of the Riviera. The heat is somewhat tempered by the humidity of the atmosphere. The number of rainy days is comparatively small (averaging 34 in the six winter months) but a heavy dew falls at night. For those afflicted with pulmonary complaints Ajaccio offers one great advantage in its complete immunity from dust owing to the hard granitic soil. The accommodation for visitors is rapidly improving.

Ajaccio (pronounced Ajassio in French), with 16,500 inhab., was founded by the Genoese in 1492, and made the capital of the island in 1811 by Napoleon, at the request of his mother Letitia. It is most beautifully situated in an extensive bay, which stretches N. to the *Punta della Parata*, near the *Isole Sanguinarie*, and S. to the *Capo di Muro*, whilst the background is formed by imposing mountains, often covered with a snowy mantle until late in the summer. The town presents a somewhat deserted aspect, although great improvements have taken place of late years.

On quitting the harbour we first reach the broad *Place du Marché*, adorned with a fountain surmounted by a marble statue of Napoleon I. as First Consul. To the right, at the point where the *Boulevart Roi Jérôme* diverges, is situated the *Hôtel-de-Ville*. On the first floor is the *Reception Hall, adorned with busts and pictures illustrative of the history of the family of Napoleon.

The Rue Fesch leads to the *Collège Fesch*, which contains a large collection of pictures (600, most of them copies), casts, a library, and a collection of Corsican minerals. The court contains a bronze statue of Cardinal Fesch, half-brother of Napoleon's mother, by whom the collection was bequeathed to the town. Adjoining the Collége is the *Chapelle Fesch*, built in 1855, containing the tombs of Letitia Ramolino, mother of Napoleon ('mater regum'; d. at Rome in 1836), and of Cardinal Fesch (d. at Rome in 1839).

By the street to the left opposite the fountain, and then by the third transverse street to the right, we reach the small *Place Letizia*, containing the house in which Napoleon was born, with the inscription: '*Napoléon est né dans cette maison le 15 Août 1769*' (the concierge lives opposite, fee 1 fr.). It contains a few reminiscences of the great warrior.

The family of Bonaparte appears to have emigrated in the 16th cent. from Sarzana in Tuscany, perhaps with the powerful Malaspinas, to Corsica. Messire Francesco Bonaparte, the first member of the family who resided in Corsica, died at Ajaccio in 1567. Napoleon's father, Carlo Maria Bonaparte, born at Ajaccio, 29th March, 1746, was educated at a school founded by Paoli at Corte, and afterwards studied law at Pisa. He then became an advocate at Ajaccio, where he enjoyed considerable popularity, but was soon appointed by Paoli his secretary at Corte. After the disastrous battle of Ponte Nuovo, 9th May, 1769, in consequence of which Corsica lost its independence to France, Carlo fled with his young wife Letitia Ramolino to the Monte Rotondo. He shortly afterwards returned to Ajaccio, where the French General Marbeuf, the conqueror of Corsica, accorded him protection, and where, about two months later, Napoleon was born. In 1777 Carlo was appointed deputy of the nobility for Corsica, and travelled viâ Florence to Paris. He died at Montpellier in February, 1785. Napoleon, then 16 years of age, having quitted the school at Brienne two years previously, was studying at the Ecole Militaire at Paris. The letter of condolence which he wrote to his mother on the occasion is still extant. After the storming of the Bastille in 1789 and the great subsequent crisis, Napoleon with his elder brother Joseph warmly espoused the popular cause at Ajaccio. He then repaired to Marseilles to welcome Paoli on his return from exile, and the latter predicted on this occasion that a great destiny was in store for the youth. In 1791 Napoleon obtained the command of the newly-constituted Corsican battalions, and in this capacity practically began his military career. In 1792, Paoli, dissatisfied with the proceedings of Napoleon, sent him to S. Bonifacio, to join the expedition against Sardinia. This, however, proved an utter failure, and on 22nd January, 1793, Napoleon narrowly escaped being slain by insurgents. Shortly afterwards he broke off his connection with Paoli and was compelled to quit Corsica with his family. During the zenith of his power the Emperor evinced little partiality for his native island, which he visited for the last time on 29th September, 1799, on his return from Egypt. During his exile in the island of St. Helena, however, his thoughts appear frequently to have reverted to Corsica. 'What reminiscences Corsica has left to me!' he was frequently heard to exclaim; 'I still think with pleasure of its mountains and its beautiful scenery; I still remember the fragrance which it exhales.' Autommarchi, Napoleon's physician in St. Helena, and the priest Vignale, who performed the last offices of religion, were Corsicans, and shared the fate of their illustrious compatriot.

The *Cathedral*, where Napoleon was baptised on 22nd July, 1771, dates from 1585.

In a side street of the Place du Marché is situated the palace of the *Pozzo di Borgo*, one of the most distinguished Corsican families.

*Carlo Andrea Pozzo di Borgo*, born on 8th March, 1768, an early friend of Napoleon, a democrat and adherent of Paoli, afterwards became the Emperor's bitterest enemy. He subsequently became a Russian counsellor of state, and in 1802 was created a count and appointed ambassador, in which capacity he indefatigably devoted his energies to opposing his ambitious countryman. He died at Paris in 1842.

The Rue du Marché leads from the Place du Marché to the *Place Bonaparte* (formerly *Diamant*), adorned with an equestrian *Statue of the Emperor* with his four brothers, in bronze, by *Barye*, erected in 1865. — The tree-lined Cours Napoléon, which crosses the Rue du Marché at the Place Bonaparte, is prolonged thence as the high-road to Bastia. To the right, outside the gate, is the monument of *General Abbatucci*, a Corsican who fell in 1796, whilst defending the town of Hüningen. The *Botanic Garden*, in the Cours Napoléon, merits a visit.

One of the pleasantest walks in Ajaccio is afforded by the prolongation of the *Cours Grandval*, which crosses the *Place Casone* and gradually ascends the olive-clad slopes to the spring of *Solario*, commanding charming views of the town, the harbour, the gulf, and the mountains. — The road on the N. side of the bay, passing the *Hospice Eugénie*, although destitute of shade, also affords a charming walk. The gardens here contain numerous family burial-places and chapels. About 3 M. from the town is the *Jardin de Barbicaja*, celebrated for its Mandarin and blood oranges.

**From Ajaccio to S. Bonifacio, and to Bastia by the E. Coast.**

Carriage-road from Ajaccio to Bonifacio (86½ M.); diligence daily to (52½ M.) *Sartene* (Hôt. de l'Univers). On Saturdays a steamer plies from Ajaccio to (3 hrs.) *Propiano*, whence a diligence runs to Sartene in 2½ hrs.

The fortress of **S. Bonifacio** (*Hôtel de France*, pension 6 fr., moderate), with 3600 inhab. is picturesquely situated on a prominent and lofty rock. It possesses high and dilapidated houses, of the Pisan and Genoese periods, and narrow, unattractive streets. The principal street is called the *Piazza Doria*. The town was founded in 833 by the Tuscan Marquis Bonifacio, after a naval victory over the Saracens. *Il Torrione*, a large tower of that remote date, is still standing. Bonifacio subsequently came into the possession of the Pisans, then into that of the Genoese, by whom it was treated with marked favour. In return for this partiality this town, as well as Calvi, remained inviolably faithful to Genoa, as was proved in 1420 by its memorable defence against King Alphonso I. of Arragon. The house of Filippo Cataccioli, in which the Emp. Charles V. lodged in 1541 on his return from an expedition against Algiers, is pointed out. The town once boasted of 20 churches, of which the cathedral of *S. Maria del Fico*, the handsome Gothic church of *S. Domenico*, with numerous tombstones of Knights Templar and Genoese nobles, and the small church of *S. Francesco* (with a spring, the only one in the town) now alone remain. — A stone bench above the Marina of Bonifacio, by the old gate of the fortress, near the chapel of *S. Rocco*, commands a charming view, especially by evening-light, of the strait which separates Corsica from Sardinia. On the opposite coast the town of *Longo Sardo* is visible; on the left lies the island of *S. Maddalena*. On the coast below Bonifacio are situated three imposing *Grottoes*, which visitors explore by boat (5 fr. for one or more persons; stipulate for visits to all the grottoes).

The distance from BONIFACIO TO BASTIA is 106 M. The E. coast of Corsica is somewhat bleak and desolate. The road leads past the bay of *S. Manza* to (16 M.) *Porto Vecchio*, the only good harbour. It was constructed by the Genoese, and is supposed to occupy the site of the ancient Portus Syracusanorum. Hence to the mouth of the Tavignano, 44½ M., where, near the lake of *Diana*, the ancient town of *Aleria* was situated. Fragments of masonry and vaulting, and remnants of a circus are still to be seen. Coins, vases, and inscriptions have also been found here. The modern Aleria consists of the Genoese castle and a few houses only, for this coast, owing to the want of cultivation, is marshy and unhealthy. Here, in 1736, the adventurer Neuhof (see p. 454) landed from an English vessel. About 15½ M. farther is *S. Nicolao* (2 M. on this side of which a road diverges to *Cervione*, 2¾ M.). The river *Golo* (p. 459), often nearly dry in summer, is next crossed. In the extensive plain at its mouth, on the left bank, once lay *Mariana*, the Roman colony founded by Marius, the remains of which are visible on the shore, 3 M. from the road. The ruins of a beautiful chapel, and of a church called *La Canonica*, a basilica of noble proportions in the Pisan style, are situated here.

## From Ajaccio to Bastia.

94 M. 1. DILIGENCE daily in 20 hrs., starting at 11 a.m., and arriving in Corte at 10 p.m., in Bastia at 7 a.m. Halt for dinner (good) at Vivario at 7 p.m. (dinner at Corte on the return-journey); breakfast in Ponte Leccia, equally good. The service is well performed, and horses

are changed frequently. Fares: intérieur 20, coupé 25 fr.; 25 kilogrammes (56 lbs.) of luggage free, each additional kilogr. 25 c. — 2. 'BERLINE', or stage-coach, in 15 hrs., starting at 11 p.m.; fare 36 fr. — Post-chaise with relays of horses from Ajaccio to Bastia 184 fr. — Omnibuses also run from Corte to Bastia daily, fare 4, coupé 5 fr. The carriages are the same as the diligences, but the horses are less frequently changed.

The road traverses the well-cultivated plain of *Campoloro (Campo dell' Oro)*, which extends to the S. half of the bay of Ajaccio, and is watered by the *Gravona*. The road follows the stream and ascends. The scenery gradually becomes more attractive, magnificent forests clothe the slopes, and several beautiful retrospects are enjoyed. 16 M. *Ajaccio Vero;* 20½ M. *Tavera*. Beyond *Bogognano* (25 M. from Ajaccio; Muffraggi's Inn, unpretending) the Gravone is quitted, and a mountain, 3672 ft. high, traversed. On the N. towers the *Monte d'Oro*, a few hundred feet lower than Monte Rotondo (see below), but of more imposing form; on the S. rises the *Monte Renoso*. The road next traverses the great forest of *Vizzavona*, and descends rapidly to the pleasant mountain-village of *Vivario*. It then turns N. and skirts the base of the Monte Rotondo, leading through a wooded and well-cultivated tract, past the villages of *Serraggio*, *Capo Vecchio*, and *S. Pietro*, to —

52 M. **Corte** *(*Hôt. de l'Europe; *Hôt. Paoli)*, with 5400 inhab., capital of an Arrondissement, lies on the *Tavignano*, surrounded by mountains. It is commanded by a lofty citadel, which rendered it a keenly-contested point in the wars of former centuries.

In Paoli's time Corte was the central point of his democratic government. His study, with window-shutters lined with cork, by way of additional precaution, and the council-chambers are still shown at the *Palazzo di Corte*. A university, a printing-office, and a newspaper were also established here by Paoli in 1765. The Corsican parliament of that period sat in the neighbouring Franciscan monastery. Marble-quarries are worked in the vicinity.

The Place Paoli, the principal square, is embellished with a bronze statue of the noble-minded patriot *Pasquale Paoli*, with the French (!) inscription: 'Au général Pascal Paoli la Corse reconnaissante, l'an 1854'. In a piazza near the Hôtel de l'Europe rises a statue of *General Arrighi de Casanova*, 'Duc de Padoue' (born at Corte in 1779, d. at Paris in 1853), erected in 1868. An agreeable walk may be taken past the citadel into the *Val Tavignano*.

The **Monte Rotondo** (9068 ft.) is most conveniently ascended from Corte. Guide and mule about 20 fr. A supply of provisions necessary. The excursion occupies two days, and is most easily accomplished in July or August. At an early hour the traveller ascends the valley of the wild *Restonica*, which here falls into the Tavignano after a course of 35 M. A broad and wooded dale is at first traversed, beyond which the path becomes a mere shepherd's track. Pine and larch forests afford shade, while bleak open tracts and sequestered chalets, some of them 5000 ft. above the sea-level, are also occasionally passed. After a ride of 3 hrs., the *Rota del Dragone* (5250 ft.), a grotto in the rocks affording shelter to 200 sheep and goats, recalling Homer's description of the Cave of Polyphemus, is attained. The *Co di Mozzo*, the last shepherds' station, inhabited in summer only, is reached after 2 hrs. more. These rude hovels, beautifully

situated on one of the lower buttresses of the Monte Rotondo, afford shelter for the night in case of necessity (milk and cheese only to be had). Then across several rocky ridges in 2 hrs. more to the *Trigione*, the last spur of the Rotondo, a wilderness of blocks of granite. The crater-shaped, snow-capped summit is visible hence; below it lies the small and clear *Lago di Monte Rotondo;* in the foreground, green pastures. Fields of snow and ice, rising from the lake, must be laboriously traversed (2 hrs.) before the summit is attained. A magnificent *Panorama is here enjoyed. The spectator surveys the greater part of the island; N. the Capo Corso; W. the bays of Porto, Sagona, and Ajaccio; E. the blue Mediterranean, with the islands of Monte Cristo, Pianosa, Capraia, and Elba, and the mainland of Italy; then the white Alpes Maritimes, extending from Toulon and Nice to Genoa. Corsica itself resembles a vast rocky relief-map; its principal mountain-chains, with their rivers and valleys, are distinctly recognisable. Towards the S., however, the view is obstructed by the massive Monto d'Oro. The descent may be made on the side next to the *Lago di Pazzolo*, where the dark rocky pyramid of the *Frate* (monk) rises. Violet and forget-me-not (here popularly called the 'marvellous flower of the mountains') grow abundantly in the rocky clefts on the banks of the lake. The mufflone, the wild horned sheep of Corsica, of a dark brown colour, with silky hair, browses on these lofty summits. The huts of Co di Mozzo may now be regained in 3 hrs., and Corte in 4-5 hrs. more.

The road reaches the *Golo*, the chief river of the island, at (66 M.) *Ponte alla Leccia.*

A road leads hence to Calvi, 46½ M. distant, to which a diligence runs. It proceeds to the E. by *Morosaglia* and *Porta*, and descends to the coast. Several miles higher up lies the district of *Rostino*, or *Morosaglia*, the native place of the Paoli family. A dilapidated cottage is still pointed out, in the hamlet of *Stretta*, as that in which Pasquale Paoli was born in 1724. His father Hyacinth was a physician and poet, and at the same time the leader of the Corsicans. Anecdotes of his noble and heroic character are still current in this district; his memory is also perpetuated by a school, established in an old monastery at Morosaglia with funds bequeathed by him for the purpose. A room in the monastery was once occupied by Pasquale Paoli as his study, and here his elder brother Clement, once a general, afterwards a monk, died in 1793.

The road to Bastia follows the right bank of the Golo, which it crosses at (72 M.) *Pontenuovo.* The Golo is followed as far as the point where the road unites with that from Bonifacio (p. 457).

A road leads S. from the river to (5 M.) the village of *Vescovato*, situated among mountains and forests of chestnuts, and containing the house of Pietro Filippini, the Corsican historian of the 16th century. Here also is situated the château of Count Matteo Buttafuoco (now the property of the family of Marshal Sebastiani), who when a young French officer invited Rousseau to Vescovato, in consequence of the following passage in his 'Contrat Social' alluding to the Corsicans: 'The vigour and perseverance with which these brave people have succeeded in gaining and defending their liberty merit for them that some wise man should teach them how to preserve it. I have a certain presentiment that this island will one day cause astonishment to the whole of Europe'. The latter prediction was fulfilled 20 years after Rousseau's death (1778), although in a very different manner from that which the philosopher had in view.

The road now leads direct to the N.; the coast-district is flat and full of lagoons.

94 M. **Bastia.** — **Hotels.** HÔTEL DE L'EUROPE, Rue de l'Intendance; HÔTEL DE FRANCE, R. 2, déj. 3, D. 4, A. ½ fr.; HÔTEL D'ITALIE, both in the Boulevart du Palais. — *Café du Nord; Café Andreani.*

Bastia, with 18,000 inhab., the busiest commercial place in the island, and its capital down to 1811, was founded in 1380 by

the Genoese and defended by a strong castle (whence the name of the town, signifying 'bastion'). The cathedral of *S. Giovanni Battista* contains several ancient tombs. In *S. Croce* rich decorations in marble. The college which formerly belonged to the Jesuits contains a library of 30,000 vols. and natural history collections. The Place St. Nicholas on the Promenade on the coast is embellished with a marble statue of Napoleon by *Bartolini.*

The old town with the citadel rises above the more modern quarter situated near the harbour. Beautiful walk along the coast towards the N., where a number of easily-attained heights afford a variety of fine views of the sea and coast.

**From Bastia to Rogliano, Capo Corso, S. Fiorenzo, and Calvi.**

From Bastia to ROGLIANO, 35 M., diligence daily in 6½ hrs. (coupé 5 fr. 55, intérieur 4 fr. 45 c.).

A very pleasant excursion may be made to the long and narrow peninsula in which the *Serra Mts.* rise, culminating in the Monte Alticcione and Monte Stello (5250 ft.), and terminating on the N. in the **Capo Corso** *(Promontorium Sacrum).* Beautiful valleys descend on the E. and W. sides of these mountains. A good road leads along the coast from Bastia, passing several ancient watch-towers of the Pisans and Genoese, and affording a view of the picturesque islands of Elba, Capraia, and Monte Cristo. At *Brando* there is a *Stalactite Cavern*, surrounded by pleasant gardens. *Luri* possesses a charming valley, watered by several streams, and producing a luxuriant growth of grapes, oranges, and lemons. At the end of the promontory (about 25 M. from Bastia), to the N. beyond *Rogliano* and *Ersa*, rises a lighthouse. An ancient, half-ruined circular structure near it is popularly called the 'Tower of Seneca'.

A road leads from Bastia along the W. coast and across the Serra to the (13 M.) small seaport of **S. Fiorenzo**, charmingly situated on the bay of that name, and commanded by a fort. In the neighbouring low ground formerly lay the mediæval town of *Nebbio*, the ruined cathedral of which (*S. Maria Assunta*), of the 12th cent., stands on an eminence. Beyond this the road skirts the sea, crosses the small river *Ostriconi*, and reaches the small, but thriving seaport town of **Isola Rossa,** founded in 1758 by Pasquale Paoli, to whom a monument has been erected. Its name is derived from three red cliffs rising from the sea in front of the harbour. The environs are delightful; the view from the *Monte S. Reparata*, surmounted by a deserted church, is finest by evening-light.

The road then leads to *Algajola*, a deserted old town on the coast, with marble quarries in the vicinity. During the Genoese period it was fortified, and formed the central point of the fertile district of *Balagna.* The loftily situated village of *Lumio*, farther on, with its orange-plantations and hedges of cactus, commands a beautiful view of the valley and the town of **Calvi** (57 M. from Bastia), an important and fortified place during the Genoese period, noted for its faithful adherence to the Republic, and in 1794 bravely defended against the English by the French commandant Casabianca. Traces of the English bombardment are still observable. The principal church contains the tombs of the Baglioni family, who bore the surname Libertà, from having distinguished themselves in the 15th and 16th centuries. The environs of Calvi are marshy. Charming view of the bay, with the promontory of *Rivellata*, and of the rocky mountains of *Calenzana*, to the E. of the town.

A diligence runs from *Calvi*, traversing the beautiful and fertile valley of the *Balagna*, enclosed by lofty mountains, to *Novella*, the last village, and then through narrow rocky ravines to (46½ M.) *Ponte alla Leccia* in the valley of the Golo, where the high-road from Bastia to Ajaccio is reached (see p. 459).

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# List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A = architect, P. = painter, S. = sculptor, ca. = circa, about; Bol. = Bolognese, Bresc. = Brescian, Crem. = Cremonese, Flor. = Florentine, Ferr. = Ferrarese, Gen. = Genoese, Lomb. = Lombardic, Mil. = Milanese, Mod. = of Modena, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Rav. = of Ravenna, Rom. = Roman, Sien. = Sienese, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

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*Giocondo, Fra*, Ver. A., 1435-1514. — (xliv. 200).
*Giordano, Luca*, surnamed *Fapresto*, Neap. P., ca. 1633-1705.
*Giorgione (Giorgio Barbarella)*, Ven. P., 1477?-1511. — (lviii. 226. 236).
*Giottino*, Flor. P., pupil of Giotto. — (373).

*Giotto (di Bondone)*, Flor. P., A., S., 1276-1337. — (xxxvii. 220. 373).
*Gobbo*, see *Solari*.
*Gozzŏli, Benozzo*, Flor. P., pupil of Fra Angelico, 1420-97. — (l. 343. 350).
*Granacci, Franc.*, Flor. P., 1469-1543.
*Guercino, il (Giov. Franc. Barbieri)*, Bol. P., 1590-1666. — (301).
*Holbein, Hans, the Younger*, German P., 1497-1543.
*Honthorst, Gerh. (Gerardo della Notte)*, Dutch P., 1590-1658.
*Imŏla, Innocenzo da (Inn. Francucci)*, Bol. P., 1494?-1550? — (309).
*Juvara (Ivara), Fil.*, A., 1685-1735.
*Kaufmann, Maria Angelica*, German P., 1741-1807.
*Landini, Taddeo*, Flor. S., d. 1594.
*Lanfranco, Giov.*, Lomb. and Rom. P., 1580?-1647.
*Lanini, Bernardino*, Lom. P., ca. 1520-1578?
*Leonardo da Vinci*, P., S., and A., 1452-1519. — (li. 129. 133. 140. 374).
*Leopardo, Aless.*, Ven. S., 14??-1521. — (xlviii. 235).
*Liberale da Verona*, Ver. P., 1451-1515? — (200).
*Libri, Girōlamo dai*, Ver. P., 1474-1556. — (200).
*Licinio, Bernardino*, P., pupil of Pordenone, ca. 1524-42.
—, *Giov. Ant.*, see *Pordenone*.
*Ligozzi, Jac.*, Flor. P., 1543-1627.
*Lionardo*, see *Leonardo*.
*Lippi, Filippino*, Flor. P., 1457-1504. — (xlix. 374).
—, *Fra Filippo*, father of Filippino, Flor. P., 1412-69. — (l. 374).
*Lombardi, Alfonso (Alf. Cittadella)*, Bol. and Ferr. S., 1488-1537. — (309).
*Lombardi (Pietro*, d. 1519, *Tullio*, d. 1559, *Antonio, Girolămo*, etc.), Ven. A. and S., 15th and 16th cent. — (xliv. 235).
*Longhena, Bald.*, Ven. A., 1604-75. — (235).
*Longhi, Luca*, Rav. P., 1507-80.
*Lorenzo, Don (Lor. Monaco)*, Flor. P., end of the 14th and beginning of the 15th century.
*Lotto, Lorenzo*, Ven. P., 1480?-1554? — (lix. 236).
*Luini, Bernardino*, Mil. P., 1470?-1530? — (lii. 129. 162).
*Majano, Benedetto da*, Flor. A. and S., 1442-97. — (373).
—, *Giuliano*, Flor. A., 1432-90.
*Mantegna, Andrea*, Pad. P., 1431-1506. (l. 210. 220).
*Maratti (Maratta), Carlo*, Rom. P., 1625-1713.
*Marcantonio Raimondi*, engraver, ca. 1488-1527.
*Marchesi, Andrea*, see *Formigine*.
*Marconi, Rocco*, Ven. P., ca. 1500. — (236).
*Marescalco*, see *Buonconsiglio, Giov.*
*Marziale, Marco*, Ven. P., ca. 1492-1507. — (236).
*Masaccio*, Flor. P., 1401-28. — (xlix. 374).
*Masolino (da Panicale)*, Flor. P., 1383-1447. — (166).
*Mazzola*, see *Mazzuola*.
*Mazzolino, Lodov.*, Ferr. P., 1481-1530. — (lviii. 303).
*Mazzoni, Guido (Modanino)*, Mod. S., d. 1518. — (xlviii. 296).
*Mazzuola, Fil.*, Parm. P., d. 1505. — (292).
—, *Franc.*, see *Parmeggianino*.
*Melone, Altobello*, Crem. P., beginning of the 16th century.
*Memling, Hans*, Flemish P., ca. 1430-95.
*Mengs, Ant. Raphael*, P., 1728-79.
*Messina, Antonello da*, P., b. after 1410, d. ca. 1493. — (235).
*Michael Angelo Buonarroti*, A., S., and P., 1475-1563. — (xlv. lii. 309. 374).
*Michelozzo*, Flor. A. and S., 1391-1472. — (373).
*Modanino*, see *Mazzoni*.
*Montagna, Bartol.*, Vic. P., 14??-1523. — (215).
—, *Benedetto*, Vic. P., son of the last. — (215).
*Montelupo, Baccio da*, Flor. S. and P., 1469?-1533?
—, *Raff. da*, son of Baccio, Flor. S., b. ca. 1505., d. ca. 1570.
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*Moroni (Morone), Giov. Batt.*, Ven. P., 1510?-1578.
*Mulinari, Giov. Ant.*, surnamed *il Carraccino*, Piedm. P., 1577-1640. — (118).
*Murano, Ant.* and *Bartol. da*, see *Vivarini*.
—, *Giov. da*, see *Alamannus*.
*Nanni (d'Antonio) di Banco*, Flor. S., ca. 1400-1421.
*Nelli, Ottaviano*, Umbr. P., d. 1444. — (li).
*Novelli, Ant.*, Flor. S., 17th century.

*Oggionno, Marco da*, Mil. P., pupil of Leonardo, 1470?-1540? — (129).
*Opera, Giov. dell'*, see *Bandini.*
*Orcagna* or *Orgagna (Andr. di Cione)*, Flor. A., S., and P., pupil of Giotto, 1308?-1368? — (373).
*Padovanino (Aless. Varotari)*, Ven. P., 1590-1650. — (236).
*Paggi, Giov. Batt.*, Gen. P., 1554-1627. — (89).
*Palladio, Andr.*, Vic. and Ven. A., 1518-80. — (xlv. 215. 235).
*Palma Giovane, Giac.*, Ven. P., 1544-ca. 1628. — (236).
—, *Vecchio, Giac.*, Ven. P., 1480-1528. — (lviii. 236).
*Palmezzano, Marco*, of Forli, Flor. P., 1490-1530.
*Panetti, Domen.*, Ferr. P., 1460?-1511 or 1512.
*Parmeggianino* or *Parmigianino (Franc. Mazzuola)*, Parm. P., 1503-1540. — (291).
*Passignano*, see *Cresti.*
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*Penni, Franc. (il Fattore)*, Flor. P., 1488-1528. — (lvii).
*Perugino, Pietro (Pietro Vannucci)*, Umbr. P., 1446-1524. — (li. lv).
*Peruzzi, Baldass.*, Sien. and Rom. A., and P., 1481-1537. — (xlv).
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*Piazza, Calisto da*, Ven. P., 1524-56.
*Piero di Cosimo*, Flor. P., 1462-1521.
*Pintelli, Baccio*, Flor. A. and S., ca. 1472-90.
*Pinturicchio, Bernardino*, Umbr. P., 1454-1513. — (li. lv).
*Piola, Pellegro*, Gen. P., 1607-30.
*Piombo, Sebast. del*, see *Sebastiano.*
*Pippi*, see *Romano.*
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*Pisano, Andrea*, Pisan S., d. after 1349. — (343).
—, *Giov.*, Pisan A. and S., son of Niccolò, d. 1320. — (343).
—, *Giunta*, Pisan P., 1st half of the 13th cent. — (343).
—, *Niccolò*, Pisan A. and S., d. 1278. — (xxxvii. 343).
—, *Vittore (Pisanello)*, Ver. P., d. ca. 1455. — (200).
*Pocetti (Poccetti), Bernardino*, Flor. P., 1542-1612.
*Polidoro*, see *Caravaggio.*
*Pollajuolo, Ant.*, Flor. A., S., and P., 1429-98. — (374).
—, *Piero*, Flor. S. and P., 1441-89? — (374).
*Ponte, Ant. da*, Ven. A., 2nd half of the 16th cent. — (235).
*Ponte, Franc., Jac., Leandro da*, se *Bassano.*
*Pontormo, Jac. (Carrucci) da*, Flor. P., 1494-1557. — (lvi. 374).
*Pordenone, Giov. Ant. (G. A. Licinio da P.)*, Ven. P., 1483-1539. — (lix. 236).
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*Porta, Bart. della*, see *Bartolommeo.*
—, *Giac. della*, Lomb. A. and S., 1541-1604.
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—, *Nicolas*, French P., 1594-1665.
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*Previtali, Andrea*, Ven. P., ca. 1480-1528.
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—, *Ercole, the Younger*, Mil. P., 1596-1676.
—, *Giulio Cesare*, brother of Camillo, Mil. P., 1548?-ca. 1626.
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*Raphael (Raffaello Santi da Urbino)*, P. and A., 1483-1520. — (xlv. lv. 136. 320. 374).
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*Ribera*, see *Spagnoletto.*
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*Riccio (Andrea Briosco)*, Pad. A. and S., 1470-1532. — (xlv).
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—, *Giov.*, son of the last, Flor. S., ca. 1530.
—, *Luca della*, Flor. S., 1400-82. — (xlvii. 373).
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*Romano, Giulio (G. Pippi)*, Rom. P and A., 1492-1546. — (xlv. 211 213).
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*Rosselli, Cosimo*, Flor. P., 1439-1507. — (l. 374).

*Rossellino, Ant.*, Flor. S. and A., 1427-ca. 1478. — (xlviii).
*Rossi, Properzia de'*, Bol. S., 1490-1530. — (309).
—, *Vincenzo de'*, Flor. S., 17th cent.
*Rubens, Peter Paul*, Antwerp P., 1577-1640. — (89. 211).
*Rustici, Giov. Franc.*, Flor. S., 1474-155? — (xlviii).
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*Salaino, Andr.*, Mil. P., pupil of Leonardo, ca. 1495-1515. — (lii. 129).
*Salerno, Andrea da (Andr. Sabattini)*, Neap. P., pupil of Raphael, 1480-1545. — (lvii).
*Sammicheli, Michele*, Ver. A., 1484-1554. — (xlv. 200).
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*Sassoferrato (Giov. Batt. Salvi)*, Rom. P., 1605-85.
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*Schidone, Bart.*, Mod. P., d. 1615.
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*Segaloni, Maso*, Flor. A., 17th cent.
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*Settignano, Desiderio da*, Flor. S., imitator of Donatello, 2nd half of the 15th cent. — (xlviii).
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*Sirani, Elisabetta*, Bol. P., 1638-65.
*Sódoma, il (Giov. Ant. Bazzi)*, Sien. and Rom. P., 1477-1549. — (lvi. 66).
*Sogliani, Giov. Ant.*, Flor. P., 1492-1544.
*Solari, Cristofano (foro)*, surnamed *il Gobbo*, Mil. S. and A., d. 1540. — (xlviii).
*Solario, Andrea (da Milano)*, Lomb. P., ca. 1448-1530?
*Spada, Lionello*, Bol. P., 1556-1622.
*Spagna (Giov. di Pietro)*, Umbr. P., ca. 1507, d. before 1530.
*Spagnoletto (Gius. Ribera)*, Neap. P., 1593-1656.
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*Strozzi, Bernardo (il Cappuccino* or *il Prete Genovese)*, Gen. P., 1581-1644. — (89).
*Sustermans, Justus*, Antwerp P., 1597-1681.
*Tacca, Pietro*, S., pupil of Giov. da Bologna, d. 1640.
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*Tiarini, Aless.*, Bol. P., 1577-1668.
*Tibaldi (Pellegrino Pellegrini)*, Bol. A. and P., 1527-91.
*Tiĕpolo, Giov. Batt.*, Ven. P., 1693-1770. — (236).
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—, *il (Jac. Robusti)*, Ven. P., 1518-1594. — (lix. 236).
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*Tribŏlo (Nicc. Pericoli)*, Flor. S., 1485-1550. — (309).
*Tura, Cosimo*, Ferr. P., 1430-96. — (302).
*Uccelli, Paolo*, Flor. P., 1397-1475. — (220. 374).
*Udine, Giov. Nanni da*, Ven. and Rom. P., 1487-1564. — (lvii).
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*Vanvitelli, Lodov.*, Rom. P. and A., d. 1717.
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*Vecellio, Cesare*, Ven. P., a relative of Titian, 1521-1601.
—, *Franc.*, Ven. P., brother of Titian.
—, *Marco*, Ven. P., a relative of Titian, 1545-1611.
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*Velazquez (Diego V. de Silva)*, Spanish P., 1599-1660.
*Veneziano, Ant.*, Flor. P., d. ca. 1387.
—, *Dom.*, Flor. P., d. 1461.
—, *Lor.*, Lomb. and Ven. P., d. ca. 1379.
—, *Polidoro*, Ven. P., pupil of Titian.
*Vennsti, Marcello*, P., pupil of Michael Angelo, d. ca. 1570. — (liv).
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*Verrocchio, Andrea del (A. de' Cioni)*. Flor. S. and P., 1435-88. — (xlviii. 374).
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*Zacchia, Paolo*, Lucca and Flor. P., ca. 1520-30.
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*Zenale (Bernardino Martini)*, Lomb. P., 1436-1526.
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—, *Taddeo*, Flor. P., 1529-68.

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